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CU^{n}T-SPLICING THOUGHT-FORMS

Promiscuous Play with Quantum Physics and Spirituality

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Cu^{n}t-Splicing Thought-Forms

CU^{n}T-SPLICING THOUGHT-FORMS

Promiscuous Play with Quantum Physics and Spirituality

LEA PORSAGER

LUND
UNIVERSITY

DOCTORAL DISSERTATION
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CU^{n}T-SPLICING THOUGHT-FORMS

Promiscuous Play with Quantum Physics and Spirituality

LEA PORSAGER

LUND
UNIVERSITY

DOCTORAL DISSERTATION
Supervisors: Dr. Sarat Maharaj and Dr. Gertrud Sandqvist

DOCTORAL STUDIES AND RESEARCH IN FINE AND PERFORMING ARTS
MALMÖ FACULTY OF FINE AND PERFORMING ARTS,
LUND UNIVERSITY, SWEDEN.

Cover photo: *Thought-Form (SELFISH GREED),* 2015.
Lea Porsager [embossment added].

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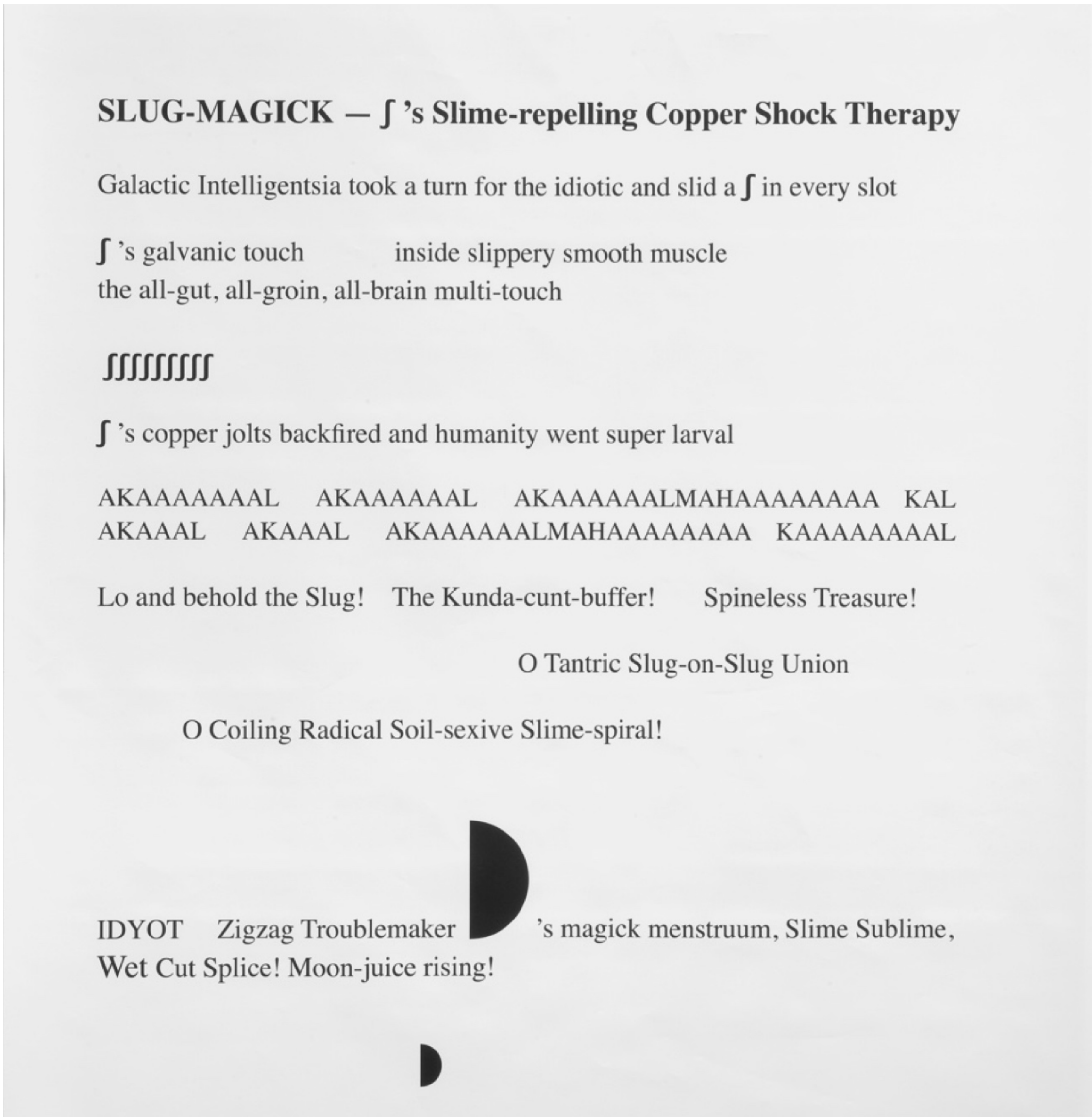
FRONTISPIECE



SLUG-MAGICK — ʃ ’s Slime-repelling Copper Shock Therapy

Galactic Intelligentsia took a turn for the idiotic and slid a ʃ in every slot

ʃ ’s galvanic touch   inside slippery smooth muscle
the all-gut, all-groin, all-brain multi-touch

ʃʃʃʃʃʃʃʃʃ

ʃ ’s copper jolts backfired and humanity went super larval

AKAAAAAAAL   AKAAAAAAL   AKAAAAAALMAHAAAAAAAA   KAL
AKAAAL   AKAAAL   AKAAAAAALMAHAAAAAAAA   KAAAAAAAAL

Lo and behold the Slug!   The Kunda-cunt-buffer!   Spineless Treasure!

O Tantric Slug-on-Slug Union

O Coiling Radical Soil-sexive Slime-spiral!

IDYOT   Zigzag Troublemaker ◗ ’s magick menstruum, Slime Sublime,
Wet Cut Splice! Moon-juice rising!

◗

Figure 1: *Slug Magick* from *Food for the Moon – Sluggish and Well-lubricated*, 2013.

PREFACE

I came across this knot while doing research for my G. I. Gurdjieff–inspired work *Food for the Moon – Sluggish and Well-lubricated,* commissioned by Henie Onstad Kunstsenter back in 2013. I was living in New York, tracking Gurdijeff (1866–1949) and his occult cosmology and female-only group, The Rope. While researching The Rope, the art of ropework and the so-called cunt splice arose from sources at the library. The nautical concept of a cunt splice is essentially the ends of two ropes, called butts, spliced together in a knot. When done, the knot forms a slit, an eye-like opening.[1] The term cunt splice was later renamed cut splice, a term I also initially used (keeping the more inappropriate "cunt" as an obscure footnote). Later, I made the shift explicit by moving from the realm of the cut splice to that of the *cu^{n}t-splice*. I was drawn to the loaded language and to the physical assets of the cunt while investigating the excited states of particles and bodies, in what I call my *promiscuous play with quantum physics and spirituality*. The second part of the title *Cu^{n}t-Splicing Thought-Forms* insists on collapsing the binary notion of *thought* and *form*—moving towards a topological knot figuration. Thought-forms cut splice themselves. They are coiled, looped, and interwoven. It was during the same stay in New York I read Karen Barad's *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* for the first time. It was Barad's notebook *What Is the Measure of Nothingness: Infinity, Virtuality, Justice*[2] that sparked my interest. It was post–dOCUMENTA(13). I lived in CCB's apartment. I was a kundalini yogaholic. In this intense time the fermionic seeds began radiating, eventually cu^{n}t-splicing their way to fruition in this dissertation. The way of cu^{n}t-splicing is not a straight-forward path. It is a riddle, not to solve, but to un/fold. It is high-spirited physics, leaping, splashing, stirring up, generating weird, unforeseen and unexpected couplings and openings. The process is as much a barer of possibilities as it is of dead ends. Doing and undoing in equal measures.

---

[1] "cunt splice," *Wiktionary*, last modified March 29, 2019, 20:48, https://en.wiktionary.org/wiki/cunt_splice.

[2] It appeared as part of *dOCUMENTA(13) Notebooks Series: 100 Notes / 100 Thoughts* (Berlin: Hatje Cantz Verlag, 2012).

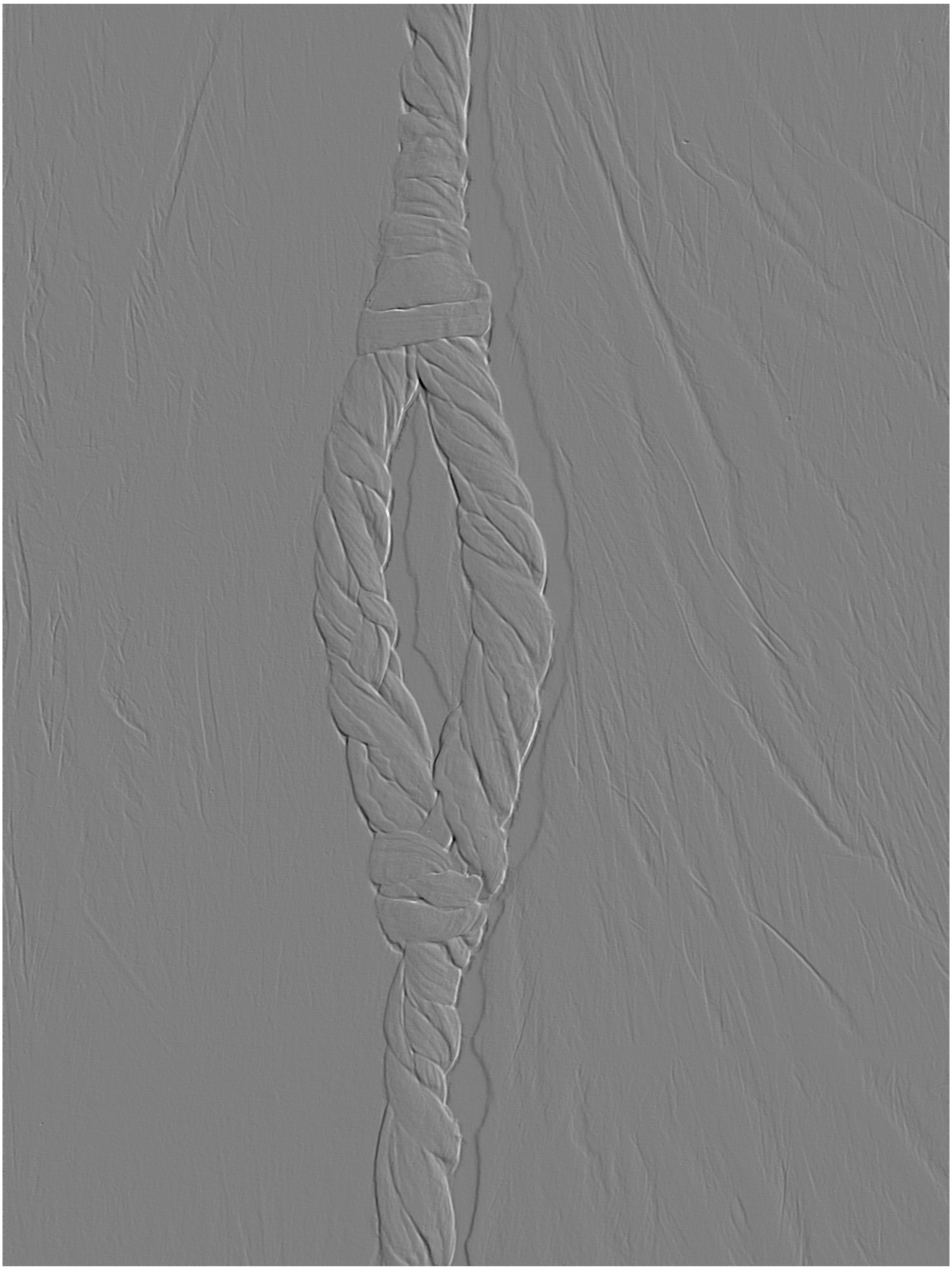


Figure 2: *Cunt splice knot*, 2021.
Photo: Lea Porsager [embossment added].

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I have—through my many cu^{n}t-spliced encounters with radical spirituality and overwhelming quantum physics—accepted both excited and exhaustive involvement. Personally, I owe a deepfelt thanks to Synnøve B. Brøgger, who has acted as the devil's advocate in my practice for more than a decade. In brutal yet loving ways she has forced and inspired me to stand in the middle of it all and to embrace my troubles and disgust. It is not without pain and anxiety that these cu^{n}t-splicing thought-forms have been spun. And—true to the nature of cu^{n}t-splicing—not without its moments of delirious lust and inflamed passions, as well.

I want to thank my lovely family, Annette, Jesper, and Simon—my partner Glenn and our child, Zander.

Thanks to all who have made these cu^{n}t-splicing thought-forms possible—people, institutions, agencies, and the cosmos!

cunt-splice.agency

Virtual component of: *Cu^{n}t-Splicing Thought-Forms — Promiscuous Play with Quantum Physics and Spirituality*

Web links to cunt-splice.agency are inserted throughout this dissertation. The site holds images, videos, and PDFs from my practice.

The structure of the virtual site corresponds with the chapters:

[knot I]: BACKGROUND RADIATION

[knot II]: WARM WET WOUND

[knot III]: WEIRD O

[knot IV]: ____CUM

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ABSTRACT

Abstract: *Cu^{n}t-Splicing Thought-forms — Promiscuous Play with Quantum Physics and Spirituality* could perhaps best be described as an invocation of *excited states*. In more ways than one, this dissertation indulges in a weird threesome between quantum thinking, tantric practices, and feminist theory, with artistic practice at its core. It proposes the term “cu^{n}t-splicing”—a reference to ropework and the so-called cunt splice (a.k.a. cut splice) knot. A tool to conceptualize the rubbing and knitting together of fields as (seemingly) distinct as quantum physics, feminist theory, and tantric technology, in order to examine how changing fibers, flows, and currents can generate excited states. This dissertation argues that cu^{n}t-splicing thought-forms differ from New Age concepts such as those found in *quantum mysticism*, which tends to reduce the fluid complexities of physics to fixed metaphors for spiritual truths. Feminist theorist Karen Barad’s notion of *agential realism* situates the theoretical framework in a queer tradition, exploring the innate “perversity” of particles and the mind-bending queerness of quantum field theory. The works of Barad, Alfred North Whitehead, Niels Bohr, Wolfgang Pauli, Genesis Breyer P-Orridge, Lee Lozano, Ann Weinstone, Annie Besant, and Donna Haraway function as a many-headed apparatus of *thinking-through-with*. Equally important, this dissertation uses tantric technologies that stem from my lived engagement with kundalini and tantric practices. Approaching artworks as entangled fields to *think-through-with*, the text is pulled by the weightiness of situated knowledge and embodied experience.

Cu^{n}t-Splicing Thought-Forms — Promiscuous Play with Quantum Physics and Spirituality poses the following questions:
How does the process of cu^{n}t-splicing galvanize excited states—and the perversion inherent in both quantum and tantric systems?
And how can these paradoxical states be activated in artmaking—and to what end?

The first knot, background radiation, introduces the phenomena of excited states and the quantum/tantric domain of cu^{n}t-splicing. The second knot has *GRAVITATIONAL RIPPLES* (the Swedish memorial honoring the lives lost in the Indian Ocean Tsunami

in 2004) at its core. This sensitive fieldwork speaks to the bending of space-time itself, investigating the concept of waves in relation to excited states. The third knot is rooted in works revolving around the neutrino particle. Propelled by my stay at CERN (European Organization for Nuclear Research), as well as conversations with scientists from CERN and the Niels Bohr Institute, the work contains references to the historical records of physicist Wolfgang Pauli. The fourth knot looks at some of the string-figures that are woven into cu^{n}t-splicing, functioning as an additional cord between the first knot and the sixth. The fifth knot spins around the exhibition *STRIPPED* (2020–21) at Moderna Museet, Stockholm, and Kunsthal Charlottenborg, Copenhagen. *STRIPPED* can be viewed as an agitated and erogenous meditation on excited and exhausted states, colliding different concepts relating to energy, knowledge, and spirituality. The sixth and concluding knot proposes that an irreverent, double-tongued play has the potential to boost excited states in artistic practices. Much like un/holy instances of glossolalia that blurt out multitudes of bizarre revelations, excitation is an elevation of energy, a perverse and transformative process of radiation and decay. A *cu^{n}topology* of spooky sensitizations and hard-core intimacies. In artmaking practices, an excited state is never done or undone. As such, cu^{n}t-splicing thought-forms can best be thought of as vessels of outrageous intimacies—a joining of spheric and fleshy matters.

INTRODUCTION

Cu^{n}t-Splicing Thought-Forms – Promiscuous Play with Quantum Physics and Spirituality.

Exaltation, yo-yo joy. The thrust of this dissertation is an invocation of excited states. It is a search for sparks as the text delves into a threesome between tantric practices, quantum thinking, and feminist theory, with artistic practice as its common thread. I am attracted to concepts drawn from quantum theory and tantric technologies. Not only due to their far out, far in, flower-powered appeal, but also due to the friction and latent potential of their contact zones. In order to engage (touch/sense/think) the frictions threaded through this dissertation, I resort to the craft of ropework and a knot called cunt splice:

> Cut splice (originally called cunt splice) – A splice similar to the eye splice. It is typically used for light lines (e.g., the log-line) where a single splice would tend to come undone, the rope being frequently wet. It makes a very strong knot. A cut splice is a join between two ropes, made by side splicing the ends slightly apart, to make an eye in the joined rope which lies shut when the rope is taut. Its original name was bowdlerized to "cut" splice.[3]

Whereas the cut splice knot splices together ropes, my cunt splicing process splices together different domains. I propose the term cu^{n}t-splicing, as a tool for conceptualizing how the rubbing and knitting together of thought-forms from fields as (presumably) distinct as quantum physics, feminist theory, and tantric technology[4] generate excited states, changing and transforming fibers, flows, and currents by way of friction. These mysterious, energetic states in particles and bodies are the crux of my inquiry as a sort of playful, high-spirited physics worked out in artistic practice.[5]

I could call the cunt splice my *yantra*. In tantric technology the yantra is an image. A visual instrument for concentration (a thought-form), a "graphic representation of psychocosmic energy."[6] Moreover, an important aspect of the yantra is the way in which it is invoked. The deity (god/goddess) is called into the object, animating the inanimate, breathing (*prãna*) and praying (*pratishthã*) it into its being. The ritual process of generating, organizing (loading), and sometimes even destroying the yantra underlines (in tantric technology) how realities of micro- and macrocosmic realms are inextricably intertwined.[7]

---

[3] "Rope splicing," *Wikipedia*, last modified June 13, 2021 20:03, https://en.wikipedia.org/wiki/Rope_splicing.

[4] Tantric technology is a superordinate that squeezes different spiritual practices together, from kundalini yoga/white tantra to sigilization and from right-handed tantric traditions to the left-handed.

[5] My wordplay is inspired by Duchamp's "splendid vibrations," "playful physics," and "ministry of gravity." Alice Goldfarb Marquis, *Marcel Duchamp – The Bachelor Stripped Bare* (Boston: MFA Publications, 2002), 78.

Ever since my upbringing in a commune, I have been exposed to very opposite modes of thinking. The idealistic notion of bringing together multiple beings from various backgrounds, different political views, spiritual beliefs or lack of beliefs sometimes created a tense environment. I could see this as a precognition of my obsession with uncomfortable collisions; heated environments seem to cultivate visionary thinking. This dissertation is another form of union of irreconcilable matters, cu^{n}t-splicing them in ways that shape and mold modestly far-out thought-forms. This promiscuous grabbling with particular elements from the spiritual, the feminist, and the quantum realm, and the disturbing notion of cu^{n}t-splicing them, is a practice that relates to this. I am interested in the vibrating indeterminacies and the unresolved tension. At the same time, I am confronted with my own feelings of inferiority and obstacles with the notion of a "coherent" argument. I admire theoretical thinking, it excites me, it makes me make, so to speak. But in engaging with this type of knowledge production, I cling to my position as an artist and plunge into unknown sludge and dirty visions. I heavily lean on embodied knowledge. As such, my approach will always be through practice.

My first encounter with quantum concepts came from an unorthodox source—namely kundalini yoga and tantra that I have practiced for years. Like New Age movements in the 1960s and '70s, kundalini and tantric yoga heavily appropriated quantum concepts and terminology. In other words, there is a tradition for applying quantum matters as metaphors for spiritual realities. The spiritual use of the term "quantum" grew with the flower-power movement, parallel with a new wave of "queer" sub-sciences. An example of these radicals would be the San Francisco–based The

---

[6] *Yantra* literally means "instrument," "device," or "contrivance." Georg Feuerstein, *Tantra: The Path of Ecstasy* (Boulder, CO: Shambhala Publications, Inc., 1998), 217.

[7] Feuerstein, 222.

Fundamental Fysiks Group[8], who subscribed to the belief that quantum mechanics could be utilized to harness psychic powers. Another example is its leading member Fritjof Capra's (1939–) book *The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism* (1975), that on its release immediately became a bestseller. The book serves as a testimony to the early integration of quantum mechanics in spiritual belief systems that manifested itself as Quantum Mysticism[9]. A domain for expanded visions.

Quantum terms stayed with kundalini yoga and the tantric technologies. The disciplines continued to utilize the overlapping terminologies as proof of higher spiritual truths. In this study, I deploy *cu^{n}t-splicing* as a means to *avoid* the tendency of metaphorizing them by way of verifying analogies and flawed equivalences. Although this text—in line with Age of Aquarius/New Age approaches—embraces and sincerely loves the language of particles and waves in quantum physics, my invocation of excited states comes with tensions, mistakes, mishaps, collapses, and erroneous readings. Important to note: In my meetings with CERN, The Niels Bohr Archive, etc., I brought with me a very distinct "quantum knowledge" from my kundalini teacher training,[10] my participations in White Tantra,[11] and my several conversations with teacher Guru Dharam. *Cu^{n}t-splicing thought-forms* do not, however, seek fixed conclusions or sameness. Hence, I seek to keep a vigilant eye on the tendency to reduce. I will not compare transcendental sensations with scientific testimony or vice versa. I will instead focus on shaking the underlying dogmas and bring forward what I perceive as yet-unchallenged matters.

I place the fleshy concept of cu^{n}t-splicing at the heart of my analysis to give body to the untouchable matters of quantum physics and spirituality. cunt (/kʌnt/), a word for the vulva or vagina, is commonly understood as a disparaging term. Like the word fuck, it carries an energy with it, as well as loads of gender trouble. Cunt, cunty—

---

[8] David Kaiser, *How the Hippies Saved Physics: Science, Counterculture, and the Quantum Revival* (New York: W. W. Norton and Company Inc., 2012), 221–22.

[9] Quantum physics appropriated by New Age movements, as is the case with Fritjof Capra, *The Tao of Physics* (London: Flamingo, 1975) and Deepak Chopra, *Quantum Healing* (New York: Bantam Books, 2015).

[10] Kundalini Teacher Training, Level 2: *Mind and Meditation* and *Conscious Communication* with teachers Guru Dharam and Siri Sat. DalgasYoga, Copenhagen.

[11] Liz McCollum Lord, "What is Tantra?," *Spirit Voyage* (blog), last accessed July 2, 2021, https://blog.spiritvoyage.com/what-is-tantra.

unpleasant, angry, annoying, disagreeable. The veiled cunt referred to in the title *Cu^{n}t-Splicing Thought-Forms* is used to arouse the old love story between physics and spirituality, and to propose that their attraction and repulsion still have excited energy left. As such, the cunt has helped me to formulate the following research questions:

> *How does the process of cu^{n}t-splicing galvanize excited states—and the perversion inherent in quantum and tantric systems?*
> *And how can these paradoxical states be activated in artmaking—and to what end?*

Physicist and feminist thinker Karen Barad's theory of *agential realism* will function as the conceptual framework for excited states, understood as matter and discourse in their intra-active inseparability.[12] (Generally, I use Barad's wordings to highlight the innate infiltrations at play). I also incorporate their later thoughts on quantum field theory[13] and the inherent queerness of particles. Barad discusses the self-touching nature of particles and a troubling quantum perversity. Concepts like these intrigue me and help me to deal with the promiscuous play of quantum physics and spirituality.

> Touching oneself, or being touched by oneself—the ambiguity/undecidability/indeterminacy may itself be the key to the trouble—is not simply troubling but a moral violation, the very source of all the trouble. The "problem" of self-touching, especially self-touching the other, is a perversity of quantum field theory that goes far deeper than we can touch on here.[14]

The notions of quantum queerness, perverse particles, and alchemical orgies[15] support the unfolding of cu^{n}t-splicing throughout my dissertation. Whereas Barad remains my main theoretical guide, my rope is with specks from Alfred North Whitehead, Paul B.

---

[12] Intra-action is a Baradian idiom: "The notion of intra-action is a key element of my agential realist framework. The neologism 'intra-action' *signifies the mutual constitution of entangled agencies*. […] It is important to note that the 'distinct' agencies are only distinct in a relational, not an absolute, sense, that is, *agencies are only distinct in relation to their mutual entanglement; they don't exist as individual elements*." Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007), 33.

[13] Barad makes reference to one of the founders of QFT, Richard Feynman (1918–88).

[14] Karen Barad, "Transmaterialities: Trans*/Matter/Realities and Queer Political Imaginings," *GLQ: A Journal of Lesbian and Guy Studies* 21, no. 2–3 (June 2015): 400.

[15] Karen Barad, "After the End of the World: Entangled Nuclear Colonialisms, Matters of Force, and the Material Force of Justice," *Theory & Event* 22, no. 3 (2019): 531.

Preciado, Ann Weinstone, and Michael Marder. Feminist and thinker Donna Haraway and her string figuring helps me with the troublesome rope-work. The wisdom and idiosyncratic energy-plays of practitioners and art makers like Marcel Duchamp, Lee Lozano, and Genesis Breyer P-Orridge serve as constant background radiation. As such, this theoretical apparatus boosts me in my embodied research practice in which form thinks and thinking takes form. I emphasize this by using the term *thought-form* in my title. I will elaborate on this and on Annie Besant and Charles W. Leadbeater's *Thought-Form*[16] book from 1905 in chapter one.

My research field is vast; therefore, the method is also strongly guided by the mantras *staying with the trouble* [Haraway] and *agential cuts* [Barad]:

> Agential cuts never sit still; they are iteratively reworked. Inside/outside is undone. Constitutive exclusions are both the conditions of possibility for openness, for reworking im/possiblities, and are themselves always being reworked as part of this reiterative dynamics. An uncanny topology: no smooth surfaces, willies everywhere. Differences percolate through every "thing," reworking and being reworked through reiterative reconfigurings of spacetimematterings – the ongoing rematerialisings of relationalities, not among pre-existing bits of matter in a pre-existing space and time, but in the ongoing reworkings of "moments," "places," and "things"—each being (re)threaded through the other.[17]

The iterative practice of (re)animating is related to methods I bring with me from my art practice—but also from tantra and kundalini. What I especially appreciate from esoteric, spiritual, and occult traditions and their ways of doing (rituals, channelings, trances, and meditations) is how these, at best, function as an embodied method of literally intra-acting with the planet, and with cosmos. Spiritual practices can easily be viewed as a navel-gazing, privileged pursuit—an endless flight towards rapturous bliss. It has shown a brilliant ability to create the perfect neoliberal spiritual subject: The "conscious" wellness consumer. Adding spirituality not only to quantum physics but also to *agential realism* and *situated knowledges* completes what one could call a *circle of disturbance*. The different agencies continuously (re)formulate each other:

> Agency is a matter of intra-acting; it is an enactment, not something that someone or something has. It cannot be designated as an attribute of subjects or objects (as they do not

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[16] Annie Besant and C. W. Leadbeater, *Thought-Forms* (London: Theosophical Publishing Society, 1905).

[17] Endnote 9 in Karen Barad's "Quantum Entanglements and Hauntological Relations of Inheritance: Dis/continuities, SpaceTime Enfoldings, and Justice-to-Come," *Derrida Today* 3, no. 2 (2010): 268.

> preexist as such). It is not an attribute whatsoever. Agency is “doing” or “being” in its intra-activity.[18]

My process of writing this dissertation builds on *doings*. Importantly, and hopefully already clear, I will not approach quantum physics as hardcore scientific theory, but I won’t approach it as quantum mysticism either. Obviously, quantum physics—as practiced at CERN—supplies states and companies with ground-breaking research. But on the flip side, there is its leftover product, radioactivity, and its role in the military industrial complex. This heavy aspect of quantum physics is loaded with ethical implications. To highlight the historical discussions on these matters, I engage myself in the correspondence between Niels Bohr and Wolfgang Pauli.[19]

On a final note, working with quantum or spiritual thought-forms in the field of art has, for me, little to do with evidence or with top-down truth-systems. As such, it does not lend itself well to normative forms of scrutiny.

Fire LEAP with me.

structure

The structure of this dissertation is parted into two intra-linked realms: a text and a virtual site. The text provides the formal argument. Its layout is inspired by scientific or spiritual manuals. Each chapter/knot is divided into smaller sections/nodes with hyperlink access to the virtual component, cunt.splice.agency. The text also contains *Quantum flapdoodles/ Q f.* Quantum flapdoodles are not strong arguments, but assemblages of uncontrolled imaginations uttered in different tongues. Essentially, these parts are odd but crucial companions to my intellectual endeavors. They take different forms: Some are text pieces or parts from my works discussed in the chapter/knot; others are trance/dream-like scenarios integral to the process of cu^{n}t-splicing. They acknowledge the historical accounts of keeping a spiritual record, a well-known tool in both spiritual and, maybe more surprisingly, scientific circles, to charge ideas and concepts. Thereby *Q f* also function as vehement intensities in which linearity and causality are annulled.

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[18] Barad, *Meeting the Universe Halfway,* 128. Barad’s neologism “intra-action” suggests “ontological inseparability,” whereas the usual “interaction” assumes an action between independent and predefined entities.

[19] Bohr/Pauli Letters from the Niels Bohr Archive.

cunt.splice.agency accentuates what I have previously mentioned; that the thinking has happened through practice and serves as half of the apparatus. The full material can potentially be accessed on a screen, your computer, online. It is an upload and a download. Some of the works displayed on cunt.splice.agency appear with a link to a physical site; hence, a way to experience them IRL.

Many of my artworks presented in this dissertation are based on experiments, knowledge, and archival or experimental material from places like CERN (The European Organization for Nuclear Research), Niels Bohr Archive/Institute, LIGO (The Laser Interferometer Gravitational-Wave Observatory), and DAMA/LIBRA (Laboratori Nazionali del Gran Sasso). They are enacted through techniques such as kundalini yoga, tantric meditations, and sigilization. Moreover, I have included fragments from different conversations; other voices that I find important as carriers of knowledge.

The chapters/knots unfold as follows:

Chapter [knot] I: BACKGROUND RADIATION links the introduction to the following chapters, narrowing down the vast domains to unveil a method. It renders visible the phenomenon of *excited states* in particles as well as in bodies. I spell out why I cling to the use of tantric techniques. I look at Genesis P-Orridge's way of "quantum thinking" in relation to queer and magick traditions and suggest that the technique of sigilization, or a version of it, could be useful. I briefly situate my research in relation to the historic tradition of mixing quantum physics and spirituality. I take a brisk ride through the development of quantum physics and its connection to the mind/matter question, with an emphasis on the re-flowering of quantum mysticism in the New Age movement of the 1960s and '70s. I situate myself in an art context with special focus on Lee Lozano's idiosyncratic use of quantum theory. Finally, I expand on the theory of thought-forms.

Chapter [knot] II: WARM WET WOUND elaborates on different dimensions of waves; excitement of thoughts and their ripples; excitement of water waves; the wave-particle complementarity; and quantum decoherence. I use two earthwork pieces of mine: *KLIT* (2022), a shore biotope consisting of a double slit and diffraction dunes, and *GRAVITATIONAL RIPPLES* (Swedish tsunami memorial, Stockholm, inaugurated 2018). Through these works, I speak about gravitational waves, diffraction, queer death, and the double-slit experiment. It connects with research from LIGO and the Niels Bohr Archive.

Chapter [knot] III: WEIRD O focusses on the neutrino—the ghost-particle—and so-called *neutrino imaginations*. It departs from my stay at CERN as Honorary Mention in 2018. The chapter circles around the importance of situating myself, and to figure out what I, as an artist, could bring to the epicenter of physics. I found that I had to accentuate my position as an artist (and a kundalini practitioner) and place it at the center of my theoretical excitement. Doing so gave room for dialogue. I discuss how I brought tantric technologies to CERN; how I borrowed a tool (a neutrino horn) from their storage; my search in the CERN archive; and my conversation with neutrino researcher Jason Koskinen at the Niels Bohr Institute. I touch on the letters between Wolfgang Pauli and Niels Bohr as well as letters between Pauli and G.C. Jung. Pauli, who, contrary to Bohr, sought knowledge from the spiritual realm, became an important figure in my works from what I call the *Neutrino Ghost series* (*CØSMIC STRIKE*, *HORNY VACUUM*, *PAULI'S DREAM BED*, *FEMI HORN*, etc.). Another outcome of this knot was an increased understanding of my obsession with heavy stuff in relation to my spheric interests.

Chapter [knot] IV: ____CUM inspects some of the strings woven into my cu^{n}t-spliced knot. The knot function as an additional cord between chapter one, Background Radiation, and the conclusion. I have gutsily named the four strings: *Not/I*, *In/animate*, *Per/version*, and *Re/pulsion*. I zigzag through different desires and concerns. I revisit my use of *queerness* and *promiscuity* and examine how these strings have helped formulate the concluding notes on cu^{n}t-splicing as a specific form of topology: cu^{n}topology—a craving for outrageous intimacy.

Chapter [knot] V: UN/DRESSED departs form the exhibition *STRIPPED* at Moderna Museet, Stockholm, and Kunsthal Charlottenborg, Copenhagen. In *STRIPPED*, energy takes center stage with its massive blades from a wind turbine, and its obscure cunt-mill. It is a direct meditation on excited and exhausted states. *STRIPPED* can be viewed as an agitated and erogenous meditation on excited and exhausted states, colliding different concepts relating to energy, knowledge, and spirituality. It discusses dark matter wind, wheel of fortune, the in/finite, Duchamp, tantric har, and speaking in tongues. On one hand, *STRIPPED* is a longing to address cosmic, global, political, scientific phenomena. On the other, it's a yearning for intimate bonds of e/motion, entanglement, sensitivity.

Conclusion [knot] VI: EXCITED ERRATA I have come to understand a crucial aspect of cu^{n}t-splicing, which is a kind of *outrageous intimacy*. I see how my works crave to *make intimate sense* in a foreign substance. Strenuous abstractions are probably at the core of cu^{n}t-splicing.

Appendix [knot] VII: Bibliography, essays, and articles, archive visited. Selected works and exhibitions.

Chapter [knot] I: BACKGROUND RADIATION

Figure 3: Color ref. *Thought-Forms*, Dark Blue, a.k.a. Religious Feeling tinged with Fear.
Color and its meaning are taken from the frontispiece, “Meaning of the colors,” in Besant and Leadbeater, *Thought-Forms*, 1905.

This knot bridges the introduction and the knots to follow. It introduces concepts and tropes that haunt this dissertation. It acts background radiation for the investigation at hand. The components reveal my strategies of inquiry, my cu^{n}t-splicing modus operandi.

excited states
tantric techniques
cu^{n}t–splice sigilization
transport stuff
suspended /^\
quantum mysticism
arty background radiation
thought–forms

excited states

In quantum mechanics, the concept of *excited states* refers to an excited state of a system, be it an atom, molecule, or nucleus. Excited states appear whenever a system has higher energy than the ground state of energy, higher than its absolute minimum. As such, excitation is an elevation in energy. An atom could be visualized as a *probability cloud.* At a low energy state, the electrons are more likely to be near the center, and when the energy is raised (excited) the electrons move out, expand, and raise the probability of being at the spherical shell of the cloud.[20] To increase the heat is one way to provide extra energy and "make" excited states. Temperature and energy are correlated.[21] Excited states shortly fall back into their ground state (or in some cases into a *hole* in a nearby atom).[22] This return to a lower energy level is loosely described as decay or an inverse of excitation. I find it, already at this state, interesting to pay attention to the words connected to excited states, such as *raising* or *elevating* energy.

Excited states initiate constant movement. They hover over the baseline and situate themselves ^{above}. At the same time, excited states can't be fixed. They exist as a potential in all $_{lower}$ positions. It is an innate disruptive force in all ground states, holding the power of *trans*-formation. It is a vital dance, a yearning to elevate and fall.

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[20] Jim Al-Khalili, *Quantum—A guide for the perplexed* (London: Weidenfeld & Nicolson, 2012), 150.

[21] The excitation of a system could also happen as absorption of a photon (light particle). Light is electromagnetic radiation.

[22] Al-Khalili, 207.

Producing excitement within art seemingly has to do with these movements, a re-forming and loading figuration. Excited states are forked energy states lit by potential/visions and jam-packed with decay.

The way in which particles are described will help my argument throughout. The particle properties and behaviors will be used as I splice them with the threads of tantric technology (both left- and right-handed path) and examine the tension that rises. In tantric techniques the potential is essential to raise the energy! Tantra itself continuously references the expansive, vibrating continuum that spans from spinning spheres to wheels or knotted energy centers loaded with trembling, whirling sensations and ecstatic feelings. Energies in constant movement, endlessly touching themselves in their entanglement.[23] Tantra has the potential to be both very genital and agential realism.[24]

Working with excited states invites us—or rather forces us—to think of response-able[25] ways of producing excitement. These excited states have an energy simultaneously directed inwards/outwards, in the same manner as matter and energy are tightly knitted together. The sexual undertones linked to the mainstream understanding of tantra interestingly connects with Barad's queer take on the perverseness of quantum field theory.

tantric techniques

Tantric technique is not a fixed dogma, but a broad concept of embodied knowledge containing many approaches—Hinduism, Buddhism, and Chaos Magick, to name some major paths. Tantric technologies are categorized in white, black, and red tradition. These could be placed in two main directions: a *right-handed* path and a *left-handed* path. Following the right-handed path, practitioners seek to re/unite with a divine source. This path is associated with a pure spiritual practice, a so-called white, some will even say a conservative, spiritual path. This is where theosophy and kundalini yoga belong. The left-handed path embraces dark and light energies to invoke union and to dissolve and precipitate the negative energies in an alchemical process. In a Western context, this path is associated with practitioners such as Aleister Crowley, Leah Hissig, and Kenneth Grant, as well as phenomena like Sex Magick, devils, horns, darkness, blood, menstruum, semen, etc. This path has generally been considered dangerous. However, it seems less satanic when seen as a way to expose *chthonic power* as a path that expands and heals the oppressed aspects. I believe this version is productive in relation to transgressive thought-forms. It is less dogmatic and manages to simultaneously embrace difference and complementarity. Tantric philosophy is based on dynamic processes. I see similarities to the mantra of New Materialism *always already becoming*.

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[23] Feuerstein, *Tantra: The Path of Ecstasy*, 182.

[24] *A-genital* realism, as Sarat Maharaj put it in a PhD seminar in 2019.

[25] Barad expands on the wording "response-ability," which arose during 1980s activism and later became a concept in feminist study, etc., in their online lecture "ON TOUCHING THE STRANGER WITHIN — MATERIAL WANDERINGS / WONDERINGS" as part of the public program in relation to my exhibition *STRIPPED*, https://arthubcopenhagen.net/en/event/karen-barad-lea-porsager/.

Important to this dissertation is its emphasis on practice. Tantric techniques come about as embodied practice. It is likewise important to underline that my knowledge comes from a variety of sources. On one hand, my practice of kundalini yoga and white tantra;[26] and on the other, my art practice, primarily situated on the left-handed path. Practice is at the core of both. Georg Feuerstein states in his classic study *TANTRA: The Path of Ecstasy*: "Tantric emanationism lies not in the sphere of philosophy but in the realm of spiritual practice."[27] Common for both "hands" is that the written component stands as a navigating tool for the *actual* practice, the *doing*. The writing is only a guide to *becoming-with* the world, to phrase it in line with Barad. This text and the knowledge subsequently produced span from very different, often coiling thought-systems ranging from my kundalini teacher-training and its heavy manuals to the playful book *Avatar Bodies: A Tantra for Posthumanism* (2004) by Ann Weinstone or *Thee Psychick Bible* (1994) by Genesis P-Orridge; from scholars like Feuerstein or Gavin Flood; and from my own conversations with Guru Dharam and Tajal Shah, two full-blown spiritual practitioners. To understand and deepen this field is a lifelong process that never really ends or is fully done.

My own encounter with the so-called spiritual is not unproblematic. The spiritual realms seem to visit me in flashes, illuminating everything for a moment. This is a drug in and of itself. It is an openness, a portal to "see," "feel," and "sense" other dimensions, other resolutions of reality. In my work as an artist, tantric techniques load energy into the work. Push the agency and enable expansion and elevation. Elevate your spine (erect your kundalini snake!). In the Western world, tantra has been misperceived to be only about sex and power. However, the aspect that interests me is the energy load, as well as the movement away from a so-called normative perception of reality.

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[26] I was educated from within 3HO (Healthy, Happy, Holy Organization) in 2015; I completed Teacher Training Level 2 - Conscious communication in 2018; and Level 2 - Mind and Meditation in 2019. 3HO is an organization founded in 1969 by Yogi Bhajan.

[27] Feuerstein, *Tantra: The Path of Ecstasy*, 67.

> The Tantric masters even sanctioned practices that are considered sinful from within a conventional moral and spiritual framework. This feature of Tantra has been termed antinomianism, which, as this Greek-derived word implies, consists in going against (anti) the accepted norm or law (normos).[28]

Left-handed tantra epitomizes a path that seeks to overcome duality and reinstate the union, by a very weird and vast inclusion. It activates a continuum that corresponds very well with the cosmos and its rawness. It is a *commit-meant* (kundalini yoga's wording), a path of righteousness, connecting us to the ethics of deep entanglements. It bears an openness to the blurring of the self and the other. A dissolving of the human and non-human, animate and non-animate. It suspends terms such as interiority and exteriority. In *Avatar Bodies*, Weinstone writes about the tantric experience of becoming an instrument for non-local vibrations:

> Tantra is a local practice of nonlocality, a local sensitization and opening to the influx and influence of differentiated manifestations of a univocal desire that is itself a world in potential.[29]

Weinstone emphasizes that in non-dual tantric cosmology the individual—the "self"—is not a separate entity. It is not cut apart from the oceanic cosmos. It is instead a non-static becoming-with the world, a dynamic relation to both consciousness (*Śiva*) and the potential (*Śakti*). Tantric practices can, at best, stress the embodied aspect of the *etno-onto-epistemology* that Barad and their theory of agential realism suggest. The etno-onto-epistemology is, at least to me, best understood through embodied experience, like the tantric practice. Weinstone writes:

> The Tantra that we find imbedded in the eleventh-century synthesis preserves no gap between one person and another: there is no untouchable zone; everything, everything touches all the way down. At the same time, touch does not dissolve into a static or final

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[28] Feuerstein, *Tantra: The Path of Ecstasy*, 8.

[29] Ann Weinstone, *Avatar Bodies: A Tantra for Posthumanism.* (Minneapolis, MN: University of Minnesota Press, 2004), 122.

> transcendental oneness. Tantra holds difference and multiplicity, and noneness or nonduality in the same thought, in the same body. It rejects nothing, exempts nothing, and ultimately resolves nothing in favor of a general cosmology and ontology of pervasive and undecidable relation, on that delights in its own paradoxes.[30]

My own call for *excited states* has to do with all this. I think even my early work around the I[31] is connected to the search for excited states. It is, speaking of tantra, a longing for a rise of energy, and thereby also a movement away from the I and any fixed idea connected to it.

cu^{n}t–splice sigilization

In my understanding, *cu^{n}t-splice* is not so much a noun as it is a verb—cu^{n}t-splicing—a doing, an ongoing engagement with matter. Donna Haraway helps me with this troublesome string-work. Surrounded by agencies and the excited physics, I here try to unfold my Harawayan SF figure[32] and imagine what such an agent of (re)configuration might entail. Raising the *n* in *cu^{n}t* is done with reference to exponentiation in mathematics, raising one quantity to the power of another. In other words, “cut” is the *base*, and the “n” the *exponent,* amplifying the *cut* to the power of *cunt*.[33] The ^{n} adds a dimension: the attachment to matter. The n-dimension becomes something through which the cut vibrates. Exponentiation is extensively used across many fields, including quantum physics. And n-dimensions are even used to describe something that has an arbitrary number of dimensions. On her conceptualization of *terrapolis,* Haraway writes: “There are the sort of n-dimensional doings that make fleshy mortal worlds in loop after loop held together with n attachment sites. Go play; go figure.”[34]

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[30] Weinstone, 38.

[31] The Armenian mystic and spiritual teacher G. I. Gurdjieff developed a doctrine on humans as sleepy apparatuses equipped with fluid I’s. It is spelled out in my artwork: *LEAP—The Awakening of the Dark Muses* (2008). See Lea Porsager, *LEA PORSAGER [!?]* (Milan: Mousse Publishing, 2020), 329.

[32] Haraway has spoken about her SF figures for many years, most recently in her book *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016). SF as in Speculative Fabulations, String Figures, So Far, etc.

[33] Cunt in tantra would be *yoni,* the term is to be found on *Śākta* tantra, here it is described as vulva and womb as cosmic gateways. YONI ŚAKTI = CUNT POWER. *Yoni puspam* [cunt flowers] menstruation. *Yoni nādi* [cunt juices] sexual secretions. By using this problematic term, I hope I am equipped to search, observe, and suggest a physical aspect and an expansion, sometimes wounded, sometimes not. In spirituality, it would belong to the domain of the 2nd chakra: Pleasure, creativity, enjoyment, sensuality, intimacy, and connection. It is a chakra of modulation, of change and transformation. See Uma Dinsmore-Tuli, *YONI SHAKTI – A Woman’s Guide to Power and Freedom through Yoga and Tantra*. (London: YogaWords, Pinter & Martin Ltd., 2014).

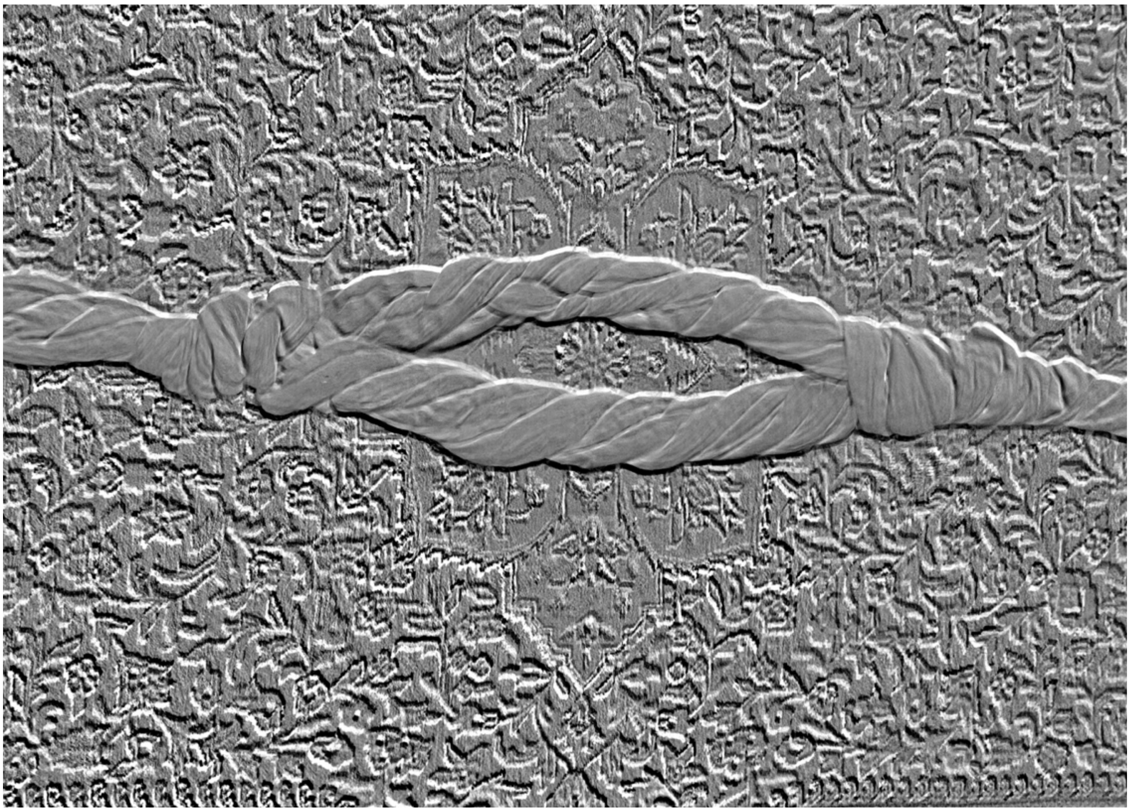

Figure 4: *Cunt splice knot*, 2021.
Photo: Lea Porsager [embossment added].

My approach is deeply connected to the practice of playing and figuring. Obviously, I am aware that scrutinizing *how* these *thought-forms* are in/formed, and *how* they cu^{n}t-splice is an overwhelming task. *Why* I am attracted to cu^{n}t-splicing, and the conceptual promiscuity and general sense of inherent *eerie perversion*!? And moreover, *where* and *when* do the effects of this process reveal themselves? The text capture high and low states of energy.

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[34] Donna Haraway, *SF, Speculative Fabulation and String Figures* in *dOCUMENTA(13) Notebooks Series: 100 Notes / 100 Thoughts* (Berlin: Hatje Cantz Verlag, 2011), 4.

Barad outlines the difference between thinking in terms of “reflection” and “diffraction.” The diffractive mode corresponds to quantum behavior. From within entangled states it behaves as difference, as material-discursive phenomena. Barad suggests that diffractive methodology accounts for *how practices matter.*[35] I use this notion to contemplate artistic practice. In this regard it is interesting to note Bohr’s claim that in quantum theory *concepts* are specific material arrangements.[36] Quantum theory underlines that the world is made up of phenomena and concepts, not independently existing things, and that even the apparatus studying a phenomenon is a phenomenon itself. The practice of Genesis Breyer P-Orridge is important in relation to cu^{n}t-splicing sigilization. Like Quantum Mystics, P-Orridge combined quantum concepts with tantric queer *magick.* The techniques used by P-Orridge are monstrous, vulgar, perverse, grotesque, but there is—I will argue—a potential in this method. P-Orridge is, to me, relevant for the tantric left-handed path practices and idiosyncratic magical techniques. It is underground. It is a commitment to confront norms. P-Orridge and the TOPY (Thee Temple ov Psychick Youth) network phenomenon, a collective actively using sigilization (build on traditional sexual magic), describes its abilities as following:

> Sigils have a functional purpose: they serve as a direct means to make what you want to happen, more likely to happen. Butter they are quite different from systems based on faith and false promises. They cannot guarantee anything; they can only help release the potential that already exists within.[37]

In “A Topy Alphabet of desire/Rise” the Sigil and its potence is spelled out:

> D: Intuition and instinct are thee only pointers in everyday consciousness to thee objects and methods from with to construct a potent Sigil….[38]

> J: Sigils are thee unity and integration ov Will, Desire and Knowledge. They are thee process by which dreams become reality.[39]

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[35] Barad, *Meeting the Universe Halfway*, 89–90.

[36] Niels Bohr, *The Philosophical Writings of Niels Bohr, Vol. I-IV* (Woodbridge, CT: Ox Bow Press, 1934).

[37] Genesis Breyer P-Orridge, *Thee Psychick Bible* (Minneapolis, MN: Feral House, 1994), 86.

[38] Breyer P-Orridge, 95.

[39] Breyer P-Orridge, 96.

> U: Orgasm during a Sigil can be reached by any method. Alone or with a partner, by masturbation or intercourse, orally or in any other way thee Individual desires. A partner need not be involved in Temple activity to be an effective collaborator.[40]

An earlier work of mine, *SPIN Φ* (2015) had, in a more playful manner, a sigil as core concept. Post-doc Kasper Opstrup Frederiksen wrote the text for the work, in which he proposes a quick "how-to work on sigilization" guide:

> In order to charge it, concentrate on its shape and evacuate all thoughts. These no-mind states can be reached in a number of ways, such as fasting, spinning, fear, sex, intense exhaustion, but the preferred way is that of sex magick (which stems from tantric yoga but was popularised by Crowley and the OTO). A very basic form available to us all is masturbation. You masturbate and at the moment of orgasm, or just before, you project the image of your chosen sigil in your mind's eye. According to adepts one does not need to believe in it since it has nothing to do with faith. If it is done, it works.[41]

The function is to free the body. To loosen thoughts, to soil your sign, to sully your character, to "make out" with the world and in that "making" forget your wish—the seed itself. Transend, or cum, they seem to say, and the world will open itself. With this practical introduction in mind, could one perceive the process of sigilization as a form of diffraction tool? Far out response-ability. It is a very active process, a loading process. Sigilization is obviously a complicated concept and linking it to diffraction borders on far-fetched.

> Diffraction is a material-discursive phenomenon that challenges the presumed inherent separability of subject and object, nature and culture, fact and value, human and nonhuman, organic and inorganic, epistemology and ontology, materiality and discursivity. Diffraction marks the limits of the determinacy and permanency of boundaries. One of the crucial lessons we have learned is that agential cuts cut things together and apart. Diffraction is a matter of differential entanglements. Diffraction is not merely about differences, and certainly not differences in any absolute sense, but about the entangled nature of differences that matter. This is the deep significance of a diffraction pattern. Diffraction is a material practice for making a difference for topologically reconfiguring connections.[42]

Barad also argues that "the diffractive mode of analysis can be helpful" when we "*tune* our analytical instruments."[43] As such, diffractive phenomena are both instruments of investigation and investigations themselves. But as they are mutually exclusive it is impossible to observe both phenomena simultaneously, as

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[40] Breyer P-Orridge, 97.
[41] Kasper Opstrup Frederiksen, "By This, That" (Copenhagen: OVERGADEN, 2016).
[42] Karen Barad, *Meeting the Universe Halfway*, 381.
[43] Barad, 73 [My emphasis on *tune*].

Bohr's complementarity principle proposes. Haraway defines diffraction as a practice of making difference in the world. In *The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others* she writes:

> Diffraction does not produce "the same" displaced, as reflection and refraction do. Diffraction is a mapping of interference, not of replication, reflection, or reproduction. A diffraction pattern does not map where differences appear, but rather maps where the effects of difference appear.[44]

Sigilization might be a way to render visible the energy and deep entanglement, and diffractive patterns within things, in order to make its effects visible. It contains a force that, once activated, cannot be controlled, only charged and directed through mind/body concentration. It offers a visibility of our agencies. This, of course, abandons many scientific discourses, and plays with the idea of a passionate plea for excitement (or not necessarily passionate and not necessarily a plea for pleasure but this yearning for release or yearning for difference). The yearning of the sigil will not be satisfied without the build up being discharged. Does this release bring us in contact with some impersonal force that hurls us into conjunction or nearness with the cosmos? Maybe. At least it adds another dimension to the idea that external realities are seen as mere mirrors of internal realities. One of the more extreme examples of this equivalence is the way positive thinking is translated directly into physical reality—just picture it and your dreams will materialize tomorrow! Consequently, unfortunate circumstances are the sole responsibility of the individual. At its most extreme, any disenfranchisement is viewed as ahistorical, with no relevance to larger systems of power.

transporting stuff

A returning tool, in cu^{n}t-splicing is that of trans:[45] transform, transfer, translate, transport, transmit, transmutation, transition, transcend. What happens in these motions, and how do they relate to excited states? In an online conversation with Bruno Latour, hosted by Critical Zones Streaming Festival, ZKM, Karlsruhe, Donna Haraway says:

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[44] Donna Haraway, *The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others* (New York and London: Routledge, 1992), 70.

[45] Barad, "Transmaterialities," 387–422.

> The notion of resorting to metaphor bothered me, as if, we were somehow outside of metaphor. It would be like being outside of Gaya, that the metaphor is never merely metaphor, that figuration of the world in tropes is not just human either, so that being inventive about re-troping, re-figuring with each other, worlds that are livelier. I'm extremely interested not in resorting to metaphor, but engaging in metaphorization, which is another way of engaging in *Mondialisation* [globalization].[46]

Latour agrees, stating that "Metaphor means transportation, and we transport stuff, and we have people who are better at it, like Donna, and we have people who are very bad at it, and that's what we call literal." To which Haraway responds: "Well, and literal is itself a figure. It's not the absence of figure. I think of what Sharon Traweek taught us years ago when she studied particle physics at Stanford, and she talked about the culture of no culture or the affect of no affect. The metaphor of no metaphor is itself a bad fantasy, called literal."[47]

My own use of words, concepts, and tropes from physics, tantra, and from feminism cross domains in their terminologies. "Raising the energy," "left- and right-handedness," "excited and exhausted states" could perhaps be seen as my espousal of a bizarre metaphorization, or *matter-phorization*?[48] The word metaphor stems from multiple roots: Middle French *métaphore*; Latin *metaphora*, "carrying over;" and Ancient Greek *μεταφορά* (*metaphorá*) "transference (of ownership);" *μεταφέρω* (*metaphérō*), "I transfer;" *μετά* (*metá)*, "behind, along with, across" + *φέρω* (*phérō)*, "to bear, to carry."[49] To distill the description of the metaphor and its composition of layers: (1) the transfer is accompanied with (2) the *across/along with* and (3) the *bearing/carrying*.

These explanations come to emphasize my response-ability[50] in transportations. Metaphors are never neutral; it brings politics, the politic of naming. I bring something across and *carry* it into something else. I activate a relation and hence, begin a process of cu^{n}t-splicing the butts of two or more systems. I loosen up the fibers and bring them together again, differently. In the language of science, metaphors are used as *figures of speech* and *transfers of abilities* describing phenomena and characterizing properties that are not perceptible in any "normal" sense. Scientists use metaphors not necessarily to illustrate but to embark imagination. Their metaphorizations feed into the language of our everyday life where plenty of words and expressions relate to physics. In French, the word for magnet is *aimant*, stemming from aimer, or "love." We talk about (magnetic) *attraction* regarding something we like and *repulsion* as an arousing intense distaste or disgust. But things also happen in the transport. Terms that are precise in one domain tend to come unhinged when moved to another. The political aspect of metaphor seems even stronger in the derivate *matterphor*. In "Political Desirings: Yearnings for Mattering (,) Differently,"[51] Barad's conversation with Daniela Gandorfer, they unfold the concept of matterphor, a term born out of concepts from within *agential realism,* which is a figure Gandorfer investigates further in her post-doctoral work, under the guidance of Barad. Matterphor unfolds in their shared commitment to the ethics of thoughts, *"*not by means of deconstructing the origins of *meanings*, but by asking both how meaning comes to matter, and how matter comes to mean *differently*."[52]

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[46] Donna Haraway, Bruno Latour, and Peter Weibel, "Storytelling for Earthly Survival," Critical Zones Streaming Festival, Center for Art and Media Karlsruhe, May 24, 2020, 1:11:51, https://zkm.de/en/media/video/storytelling-for-earthly-survival-discussion-on-the-film-with-donna-haraway-bruno-latour-and-peter. [Spoken at 36:50 minutes into the conversation. Transcript from online media.]

[47] Haraway, Latour, and Weibel, "Storytelling for Earthly Survival."

[48] Karen Barad and Daniela Gandorfer, "Political Desirings: Yearnings for Mattering (,) Differently," *Theory & Event* 24, no. 1 (January 2021): 14–66.

[49] "Metaphor," *Wikipedia*, last modified August 25, 2021, https://en.wikipedia.org/wiki/Metaphor.

[50] Barad, "ON TOUCHING THE STRANGER WITHIN — MATERIAL WANDERINGS / WONDERINGS."

This in-depth conversation with Barad summarizes many of the key concepts Barad has published since *Meeting the Universe Halfway*. The crux of the exchange lies in the emphasis on how matter and meaning are inseparable. Hence, Barad's "double entendre of *mattering*." "Mattering is meant to imply this double meaning (matter of mattering)…. Matter is always involved in meaning-making (and unmaking). Matter *is* material-discursive, where discursive practices are boundary-drawing practices that enact power relations."[53] The text distinguishes by describing *concepts* as "material configurations of the world, concepts as a dynamism." *"*Concepts neither describe nor capture. As *specific material doings or enactments of the world,* concepts are *of* the world,"[54] writes Barad. Barad's conceptualization of *concept* materializes already in *Meeting the Universe Halfway* with reference to Bohr's description of concepts. Barad's and Bohr's understanding of concepts is central to the way I see thought-forms, as they, by the presence of the hyphen, entangle matter and matters for me.

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[51] Barad and Gandorfer, "Political Desirings."
[52] Barad and Gandorfer, 14.
[53] Barad and Gandorfer, 29.
[54] Barad and Gandorfer, 26.

Cu^{n}t-splicing thought-forms are also about transporting or transferring the ungraspable into the realm of sensory experience. Lee Lozano, whom I will return to later in this knot, did a piece called METAPHOR (1970.)[55] In it, she draws a vertical diagram. At the top of the diagram, she writes *UNKNOWN – COSMIC RAYS (ultra-short waves)*. At the bottom, *UNKNOWN – LONG RADIO WAVES (long waves)*. Slightly above the center of the diagram is a narrow slit, the domain of *COLOR – VISIBLE LIGHT*. Somehow, the tiny slit emphasizes the weight resting on this domain. Suspended—irradiated from all directions—this domain seeks to execute knowledge of short and long waves formations. Materializing far out/far into expanded and complex fields of matters.

suspended /^\

> We are suspended in language in such a way that we cannot say what is up and what is down. The word "reality" is also a word, a word which we must learn to use correctly.[56]

In the process of writing this dissertation, I have felt the depth of this quote in profound ways. I have been caught up in the strings of both familiar and foreign languages. I have come to understand the need to embrace the state of being hung. In this weary and suspended state, I spin my patterns, to the best of my abilities. You, I, flesh and flames are suspended in language. I have spent a lot of time grasping Barad's thinking, and their investigation into Bohr's terminologies, and, in newer texts, their scrutiny of quantum field theory (QFT). Inevitably, their work gave rise to my own choice of words in relation to excited states and their agential thrust. I owe not only Barad, but also Synnøve B. Brøgger, Ulrikke Bak, Sarat Maharaj, Gertrud Sandqvist, and Iris van der Tuin a deep-felt thanks for bringing awareness to my choices. Surely, it is quite possible to find unfortunate and imprecise descriptions throughout my text. Language moves with us. It is never done. It speaks, it teaches. It is by no means neutral, language *in-*

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[55] Adam Szymczyk, *Lee Lozano: Win First Don't Last/Win Last Don't Care* (Basel: Verlag und Vertrieb, 2006.), 115. See also https://primaryinformation.org/product/lee-lozano/.

[56] Niels Bohr, *Quotes of famous people*, last modified June 3, 2021, https://quotepark.com/quotes/1932947-niels-bohr-we-are-suspended-in-language-in-such-a-way-that-we.

lightens and calls for *response-ability*. This goes for spirituality, science, art, and elsewhere. Disturbingly, importantly, and interestingly, we are in a time of raised awareness in regards to language and its hidden, structural imbalances and power dynamics. And for many, this awareness carries with it a wish to undo and unlearn its embodied consequences. Luckily, language is a tool that can't be owned. In that way, I am still educating myself, like many others, by continuously un/learning and un/doing, to the best of my current ability.

I have included some very specific writing styles as clear references to, and recognitions of, the thought forms that inform my work. Deliberately, I have chosen to integrate Barad's specific use of the slash " / " (solidus, stroke, or virgule) as it emphasizes the dynamism of *cutting together-apart (one move)*.[57] Without it, I don't think I would have seen the acute beauty of the cu^{n}t-splice knot, which in many ways shares the very same principle. The daunting task of moving beyond/behind/beneath/above dichotomies, which is extremely difficult in language systems such as English (and Danish).

Furthermore, the use of *in-joying*, instead of enjoying, is a habit of speech that I very much appreciate as part of the spiritual community's way of addressing inner sensations. In general, tantric language could be described as a path, a door, a link, or hyphen, or slash between the timeless and the time-bound, between the unfixed and the situated.[58] This is of course very different from what Bohr meant when advocating for an everyday language. It is clear to me that I seek to include words that are precise, but not necessarily common in everyday language. My texts appear as a mixed brew of references and influences, as intimate wordplay and rendezvous—as cu^{n}t-spliced, not-always-pleasant figures.

Language and visuals seem to operate in tandem, or at least that is the way I would like to see them. As co-drivers of thought-forms, this entanglement allows the work to speak in multiple tongues. Using the word *cunt* in my title also suggest a different take. Cunt and its connotations—unpleasant, angry, annoying, disagreeable, *cunty.* Rethinking repulsion as a vibrating respect for fleshy matters and their energetic buoyancy. Making a tiny revolution—a turnaround. The tantric puts emphasis on the *yoni*, the cunt, as an aspect of Shakti, the cosmic energy—creative, sustaining, destructive, and auspicious—can be traced in cu^{n}t-splicing's need to be sometimes monstrous, sometimes perverse, sometimes spheric.

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[57] Karen Barad, "Diffracting Diffraction: Cutting Together-Apart," *Parallax* 20, no. 3 (2014): 168. "Diffraction/intra-action – cutting together-apart (one move) in the (re)configuring of spacetimemattering; differencing/differing/ différancing."

[58] Gavin Flood, *An Introduction to Hinduism* (Cambridge: Cambridge University Press, 1996), 228.

I have, for a long time, used sigils, signs, and symbols in my text pieces. This practice reads into both occult and scientific theory as ways to condense or intensify a phenomenon or concept. Adding to this, I have been exposed to the language of symbols since childhood; due to my brother's inability to vocalize, he used the constructed language of Blissymbols.

quantum mysticism

Quantum mysticism and its constitutions—spirituality and physics—are the main components of this scrutiny, although I, as previously mentioned, use them differently. The core idea of quantum mysticism is that the subtle quantum effects play a key role in how the conscious mind emerges. That our "divine" intelligence is encoded in quantum fields, woven into the very fabric of spacetime itself. It suggests that understanding the quantum physics of consciousness allows us to merge with the intelligence of cosmos. That we could work and rework it from within. Hence, quantum mystics could potentially practice cosmic engineering and build their wildest visions. There are many versions of this, the concept is widely spread in New Age circles. But the idea that consciousness plays a role in quantum theory did not come out of the blue. As the great-grandfather of quantum physics, Max Planck, wrote:

> All matter originates and exists only by virtue of a force which brings the particle of an atom to vibration and holds this most minute solar system of the atom together. We must assume behind this force the existence of a conscious and intelligent mind. This mind is the matrix of all matter.[59]

As such, quantum mysticism does not mark the first-time spirituality and physics, mind and matter, have been joined. There are many examples of the fields fertilizing each other—take for instance astronomy and astrology, previously inextricably connected.

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[59] Max Planck, *The New Science* (New York: Meridian Books, 1959).

Theosophy is another early example of a holistic worldview mixing science, art, and religion. As Annie Besant writes:

> We name "light" certain motions affecting the eye; we name "thought" certain motions affecting another organ, the mind. "Seeing" occurs when the light-ether is thrown into waves form an object to our eye; "thinking" occurs when the thought-ether is thrown into waves between an object and our mind. The one is not more—nor less—mysterious than the other.[60]

It all becomes a bit dirty again in the friction of quantum physics and spirituality. We have become used to the compulsive need for science to separate itself from these concerns, its need to be *clean*. But as Barad reminds us, clean cuts are not really clean at all. In her essay "Diffracting diffraction: Cutting Together-Apart" (2014), she writes: "Intra-actions enact agential cuts, which do not produce absolute separations, but rather cut together-apart (one move)."[61]

In understanding the seeds of quantum mechanics, it is interesting to visit the early exchanges between physicists. In general, one could argue that the development of quantum mechanics was a very special moment in history when the relationship between mind and matter was seriously discussed. My main source in this regard has been written correspondences between Wolfgang Pauli (1900–58) and Niels Bohr (1885–1962) from 1922 to 1956, and the correspondence between Pauli and Carl Gustav Jung (1875–1961) from 1933 to 1957. In these letters, Pauli comes to facilitate a portal between hardcore science and openness towards the spiritual realm. The letters display a profound interest in understanding the effects this new science had on the mind/body questions. Thinking and testing scientific matters seemed to be intimately entangled with personal matters. I will return to Pauli in Knot III: WEIRD O, which touches upon the concept of synchronicity and the intimacy with dreams as an integral part of scientific innovation. I will use the different correspondences to show pendulation of science, personal crises, and deep, mystical revelations. To underline that the imagination also bears an intimate aspect in science.

This period of heavy correspondences between physicists, and between physicists and other thinkers, seemed to fade out after the end of World War II. With the development of nuclear weapons and the creation of the atomic bomb, quantum thought-forms became explosive. As Robert Jungk argues in *Brighter than a Thousand Suns*,[62] the discovery of nuclear fission created a moral issue. The implication of this technology was horrifying. It opened up aspects that raised ethical concerns. It moved the conversation from quantum matter's entanglement with the mind and body to concerns on external power, war, and territory. I will not go further into these historical aspects than to pronounce that the speculations such as those of Pauli and Jung and, as I will show, those of Pauli and Bohr, about situating quantum matter at the heart of thinking and being, was cut off. The pioneering insights of quantum mechanics suddenly implied a moral issue. *Response–ability* of the use and misuse of quantum physics was blown visible; it was no longer possible to deny its power. In the early 1970s, quantum mysticism reappeared, with a renewed intention to *heal* the split of matter and spirit, to rejoin the fields of philosophy and spirituality—the spirit itself, so to speak—with science and empirical knowledge, to resurrect the so-called dead matter. The success of Fritjof Capra's international bestseller, *The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism* (1975) showed how this was a resurrection many were ready for. The book became an iconic read in the field of quantum mysticism and a bible to the flower-power holistic movements.

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[60] Annie Besant, *Thought Power: Its Control and Culture* (London: Theosophical Pub. Society, 1901), 13.

[61] Barad, "Diffracting Diffraction: Cutting Together-Apart."

The concept of *quantum mysticism* bears within it a spectrum of more or less "sophisticated" ways of merging consciousness and spirituality with the ideas of quantum mechanics and its interpretations. It has been dismissed by most scientists as either pseudoscience or as downright false. Going through quantum-new-age websites, books, and films is, anno 2020, surely a weary endeavor. Their narratives most times play out the neoliberal wet dream—*buy* and you shall *get*! They confirm every prejudice, and I understand the general rejection of so-called capitalized quantum spiritualism. However, there is, fortunately, also more serious and in-depth research on the parallels of spirituality and science. From the field of philosophy, thinkers like Alfred North Whitehead, Ilya Prigogine, Isabel Strangers, and Gilles Deleuze and Félix Guattari. Not to forget the trippier interpretations in Timothy Leary's *Game of Life*

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[62] Robert Jungk, *Brighter than a Thousand Suns* (Bern: Alfred Scherz Verlag, 1958).

(1979) in terms of quantum mysticism, or Robert Anton Wilson's *Quantum Psychology* (1990). Highly experienced physicists like David Bohn contributed with very rich but highly complex thought-material. A lot of intense and clever writing on language has been done (like that of Vicki Kirby), and I will not even try to step into the philosophical discussions in that domain. My allies and companions are artists and mystics, whom in their idiosyncratic ways utilize, exercise, exert form in complicated and loaded fields. I mentioned Genesis P-Orridge already regarding the tantric approach; I will introduce other artists later.

Back to Capra and *The Tao of Physics*, which in a different way, brings forth a very personalized language, which may also explain its popularity. It was, in fact, Capra's personal experience of watching ocean waves that led him to an important immersion: He felt "engaged in a gigantic cosmic dance" and perceived this movement as the deep entanglement of the dance of Shiva and high-energy physics.[63] Capra's dance swung him into years of research on both theoretical physics and Eastern mysticism—quantum theory and Zen. And although the scientific community read *The Tao of Physics* with caution and in line with typical Western conceptions of mysticism, and called it out as erroneously vague, unscientific, etc., it also gained followers while foreseeing a new wave, open for the cross-pollination of science and mysticism.

Capra's book raises the questions: What is it we compare? What is *knowledge* in the different fields? The concept of knowledge in modern physics has its limits—with the introduction of particle physics, given illustrations are no longer sufficient. Capra argues that the notion of "observation" isn't that different in modern physics and in mysticism. In both cases, abstract thinking is a crucial feature. Sophisticated observing inaccessible to the untrained observer is required.[64] Observing beyond seeing, forces us to break with linear notions of cause and effect. It requires a quantum leap and brings forth a language similar to that of poets and mystics.[65] *The Tao of Physics* is introduced with a quote from physicist Werner Heisenberg (nicknamed "the Buddha"). Heisenberg also revealed to Capra that his conversations with the poet and artist Rabindranath Tagore, who also played a role in Einstein's thinking, helped him with his work in physics!

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[63] In *The Book of Books* (Berlin: Hatje Cantz, 2012), Carolyn Christov-Bakargiev introduces dOCUMENTA(13) as a dance, having Anton Zeillinger in the main building. Zeillinger himself wrote the book *Dance of the Photons: From Einstein to Teleportation* some years earlier. The dancing Shiva is also placed outside of CERN, a gift from India, as explained on a plaque underneath the sculpture: "Lord Shiva danced the Universe into existence, motivates it, and will eventually extinguish it." Shiva is associated with Shakti, the life force. "Shiva is a god of ambiguity and paradox," as Gavin Flood describes in *An Introduction to Hinduism*, 150. At times Shiva also appear as non-binary deity.
[64] Fritjof Capra, *The Tao of Physics* (London: Flamingo, 1982), 44.
[65] Capra, 50.

Noteworthy similarities between spirituality and physics are, Capra argues, to be found in the descriptions of phenomena of the submicroscopic world:

> The properties and interactions of the subatomic particles of which all matter is made. Here the parallels between modern physics and Eastern mysticism are most striking, and we shall often encounter statements where it is almost impossible to say whether they have been made by physicists or by Eastern mystics.[66]

I understand the fascination of the shared language, the way in which words and concepts are described, and how you can cross-read, which to a certain extent is why I found it inspiring to read texts about particles or quantum phenomena. I transport their tropes and words into embodied or practice-based knowledge as a way to tackle the very abstract science. One-to-one comparisons are neither an option nor a goal. Rather it is important to me, to keep an eye on how I avoid false equivalences and analogies when cu^{n}t-splicing these domains. I look at the tension that arises in the transport, in the collision of domains. It is the knitting together, which ignites excitement, frustrations, exhaustion. So here, we are back in the troublesome language, and the need to build bizarre metaphors, where the implied comparisons fail, and tensions arise!?

I do not believe that the production of novel thought-forms is a solitary, exclusive process (following the premise of quantum entanglement, these places are hard to find). Rather, I see thinking as a phenomenon that has everything to gain from mingling with other "brains," other agencies belonging to this world and others. Encountering otherworldly thought-forms might help detach us from our human-centrism, and in the process literally blow our minds with awesome new response-abilities. So, the innate excitement in quantum mechanics and tantra is used to mingling with other agencies, to raise the energy level. As part of my research, I have often joined seminars at the Niels Bohr Archive in Copenhagen. These seminars also attract more expanded spiritual quantum thinkers who, like quantum mystics, seek to unite consciousness and quantum mechanics. This creates interesting tensions at the institute's famous Auditorium A at Blegdamsvej 17. At the archive there is not much sympathy nor interest towards this drift. This is worth noticing, bearing in mind that it was here the correspondence between Niels Bohr and Wolfgang Pauli got into my hands. What those letters bring about is definitely an openness towards different domains and they certainly discuss how physics is entangled with the (spiritual) world. I will examine them more closely in the Knot III: WEIRD O.

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[66] Capra, 23.

Quantum biology is a continuously expanding upon the field. I will not make a further investigation on the topic, but it seems important to note here. Quantum biology points to the notion that quantum properties have an influence on the body, on the slimy matter, and suggests that there is a fragile potential that we may have forgotten. In *Light and Life* (1932), Bohr argues that complementarity might be needed to understand biological phenomena. This notion inspired Ernst Pascual Jordan to develop quantum biology based on Bohr's complementarity, studying radiation-induced mutations in the genes. Bohr perceived teleological and mechanistic descriptions as mutually exclusive yet jointly necessary to reach an extensive understanding of life. This reminds me of the talk "FASHION, faith, and FANTASY" by physicist Roger Penrose at the Niels Bohr Institute in late October 2016. Penrose is, due to his interpretation that consciousness has some level of dependency on quantum phenomena, a disputed physicist. This was a theory he developed with the American anesthesiologist Stuart Hameroff.[67] Penrose and Hameroff suggest that the structures involved in this quantum cognition might be protein strands called microtubules. They argue that vibrations of microtubules can adopt quantum superposition probabilities. Superposition is a difficult theory to come to terms with. It suggests that a particle can appear in an infinite number of states at the same time. Measurement instantly stops superposition and the particle will be fixed in a specific state. The measurement problem in quantum mechanics is a debated and ongoing issue. Measurement is also what makes quantum mysticism so questionable as this aspect is often left out or simplified. With Penrose and Hameroff the critique is also that the quantum effects such as superposition are too easily destroyed in the meeting with warm bodies. One could claim that I, too, commit quantum mysticism. Therefore, I repeat: This is an invocation of excited states, heated by these quantum questions, understood and not understood. It works on the verge of different traditions where idiosyncrasy might be the best fitting term. Opposite to quantum mysticism, I embrace the distinctive, the abnormal, and the origin of the Greek word *idiosunkrasia*: *idios* "own, private" + *sun* "with" + *krasis* "mixture."[68]

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[67] Roger Penrose and Stuart Hameroff, "Consciousness and the Physics of the Brain," The Penrose Institute and the UC San Diego Institute for Neural Computation, Roth Auditorium - Sanford Consortium for Regenerative Medicine, La Jolla, CA, January 10, 2020, lecture, 1:52:47, https://www.youtube.com/watch?v=xGbgDf4HCHU.

arty background radiation

In delineating my study, it has been important for me to situate myself as an artist. Hence, other artistic practices and their approaches have been a crucial help in defining ways of doing and un/doing. I had to understand other practices and modes of production to fully appreciate *how* and *why* the promiscuous play of quantum physics and spirituality generates excited states in art.

What happens in the crossover, when quantum physics and/or spiritual practice enter the field of art? Dealing with unconventional and expanded thinking can easily be brushed off as conjured out of thin air. Walking that path, it can be considered a scam—a quasi-intellectual stimulation. But working with quantum or spiritual thought-forms in art has little to do with evidence. As such, it does not lend itself well to certain forms of suspicion-based scrutiny. In many ways, suspiciousness is one of the greater power tools as it grants a sense of immunity against being seduced on any level. This part of the research did therefore also reveal important examples of how I did *not* want to go about it: I am trying to avoid a distant and polemic attitude. I see an example of this "strategy" represented in Asger Jorn's book *The Natural Order* (1961)[69] where the artist puts forward *The Silkeborg Interpretation*, an attack on Niels Bohr's complementarity and the so-called Copenhagen Interpretation from 1927. Jorn underlines that his critique is an artistic critique, stating "this critique is a work of art."[70] I will not judge his "artwork" but suggest that the thinking demonstrated within the work by Jorn, and his reading of Bohr is simply not *weird enough*[71] but instead is highly pretentious in the mode of being *too clever*. Jorn discusses Bohr's complementarity and a lack of a third player, a third dimension. But in his theory of complementarity, Bohr emphasizes that descriptions of a phenomenon are *complementary* if and only if, they require mutually exclusive experimental arrangements, and that they are jointly necessary for our understanding of the whole phenomenon. Concepts necessarily entail constitutive exclusions. To argue that Bohr forgot a third point of view, shows that Jorn falls short in the complex depths of complementarity. Of course, we can call into question the very nature of twoness, but is not the point with Bohr's complementarity that the limited knowledge we can have on what we measure, that the thing observed, cannot be separated from the instrument that measure it? There is a tangible lack of grasping Bohr that makes Jorn's polemic attitude humorous at best. Reading Jorn's "criticism" of Bohr's thinking exemplifies a confrontational approach that is somewhat incompatible with the *cu^{n}t-splicing* I seek. As I feel a certain joy every time artworks manifest themselves in disruptive complexity and bypass the fetish of reductive and polemic practices. On the other hand, the spiritual/esoteric/scientific "themes," as they play out in Western contemporary art, are often too easily consumed. Missing the beat of their inherent revolutionary potential, they turn into harmful events—beautiful but neutered performances that suit public programming just perfectly. The criticality I seek is more like a "purring resistance"[72] against reduction, causalities, and the old dichotomous, hierarchical systems of thought. It is a quest for a resistance to renormalization, the reductive machinery, that seems to bug most systems, the artworld included.

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[68] *Merriam-Webster*.

[69] Asger Jorn is a Danish galleon figure: painter, situationist, a hero of leftist art movements, and the epitome of good taste for the bourgeois.

[70] Mikkel Bolt and Jakob Jakobsen, eds., *COSMONAUTS OF THE FUTURE: Texts from the Situationist Movement in Scandinavia and Elsewhere* (Copenhagen: Nebula Books, 2015); Asger Jorn, *The Natural Order and Other Texts* (New York and London: Routledge, 2016.).

The simple fact that I am not a scholar of physics makes it impossible and uninteresting to get into a scientific fight with these highly complex systems. This returns to *cu^{n}t-splicing* as a *process (an un/doing)*, an argument within its doing, different from a fixed argument. Artworks in themselves are key to this process here. In the initial work with this dissertation, I searched for fellow artists with quantum interests. Particularly, artists who took this knowledge beyond the polemic and beyond illustration. That Lee Lozano took "possession" of my dissertation was surely a joyful surprise. Her quantum interests came into my awareness in 2015 through a conversation with two artists, Michala Paludan and Anne Mette Schultz, and curator Malene Dam in relation to our seminar CUT THE GAP around gender-trouble at Danish museums, held at the National Gallery of Denmark.[73] We had invited Sarah Lehrer-Graiwer to talk about her book on Lozano, *Dropout Piece*. Lehrer-Graiwer's book is dedicated to "E," the final state or condition Lozano converted or—more fundamentally—expanded into. To me, E could be for *excitement*, but to Lozano it was E for *Energy*.[74]

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[71] "We are all agreed that your theory is crazy. The question that divides us is whether it is crazy enough to have a chance of being correct." Said to Wolfgang after his presentation of Heisenberg's and Pauli's nonlinear field theory of elementary particles at Columbia University (1958). As reported by F. J. Dyson in "Innovation in Physics," *Scientific American* 199, no. 3 (September 1958): 74–82.

[72] "Purring resistance" is a term dating back to my work *SPIN Φ* (2015) and has been used in relation to the called #PUSSY and the #HAT.
https://www.cunt-splice.agency/vacuum/#spin+%CE%A6+%5B2015%5D

Lozano was obsessed with many things; a red thread is physics. Engaging with Lozano's body of work was for me like opening a box of tools or quantum potentialities. Her text pieces, her way of transporting language, her vulgar drawings of tools (hammers, screwdrivers, vacuum cleaners, wrenches, screws, crowbars, chisels, etc.). The controlled sketches and paintings of different wavelengths. Her works pulsate with energies, and with physical-mental obstacles. The way she, in her own idiosyncratic manner, leaves the material vibrating on the verge, as if intuitively aware of the size of the obstacles/slits in relation to the wavelength at hand. As such, Lozano generated complex diffraction patterns for me to follow. A tongue of excited states.

I am continuously overwhelmed by her texts and how their rawness, toughness, humor, and directness somehow disturb their potentially banal, philosophical, aphoristic elements. To me, Lozano's practice bridges the emphasis on experiments with a conceptual practice. Her vulgar tone, brutal images, and perverse outbursts might, on the surface, appear profane. But her ritualized experiments and withstanding mediations suggest how something else is at play. Lozano has helped me to *situate* myself in my own experiments. But whereas her "life-art"[75] is truly entangled with her own biography, or the transmutation of it, my works have never defined any I-experience as an actual "I-experience." On the contrary, it problematizes the *I*, seeks to leap away from it.[76] I "live/situate" myself through them: Through lived experiments, tantric meditations, constellation work, hypnoses. What is extracted from the work is energy. The body/mind situates openings from where different states can transpire.

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[73] "CUT THE GAP," a symposium on gender troubles within Danish Museums, was held at The National Gallery in Denmark. It was arranged by Michala Paludan, Anne Mette Schultz, Malene Dam, and myself, in close dialog with curator Birgitte Agerberg and director of SMK Mikkel Bogh, November 2017.
[74] Sarah Lehrer-Graiwer, *Lee Lozano: Dropout Piece* (London: Afterall Books, 2014).
[75] Lehrer-Graiwer, 25.
[76] Porsager, *LEA PORSAGER [!?]*, 322.

The spiritual artistic practices of Hilma af Klint, Emma Kunz, and Georgiana Houghton are also important to me. In various ways, their methods or abilities excite yearnings for a visionary transfer in which they are less obsessed with their own role. I greet them as artists, I meet them as spooky companions! There is a wild beauty and a radicalness in their work. Otherworldly monstrous jellyfish-like creatures meet atoms, meet high frequencies. There is an un-timeliness to these out-of-this-world experiences. Revelations exist out of sync. They are transmitters of far out networks! Their way of making spiritual records and diaries have guided me to add another divulging layer of conceptualization. In these, and in the raw notes of Lozano, I found a key to a voice for this research, a language that is neither completely inside nor outside my work.

I also found it helpful to look at Sturtevant's *Razzle Dazzle of Thinking*. I will not write extensively on Sturtevant, but she has helped me articulate where the effects of difference appear in the *cu*^{n}*t-splicing* and how it renders position visible. Anne Dressen writes: "Articulating the visible and making the articulations visible is an obsession for Sturtevant, who wants to turn the object into thought and language into an object. Her oeuvre and her writings complement each other. They mutually pump each other up, one could say."[77] In Sturtevant's own writing, and in published conversations with her, I find a fearless attitude that helps me to *move out*. She helps me to conceptualize the *doings* related to writing this dissertation, to *un/do* it, to come back to the *cu*^{n}*t-splicing thought-form*. Common for Lozano and Sturtevant is that they provoke with a certain firmness. Sturtevant's sophisticated use of philosophy gives her the attitude of a skeptic. It is this skepticism she shares with Lozano that I find very productive, and very different than the aforementioned suspicion. Further, Sturtevant has helped me to approach the untouchable figure of Marcel Duchamp, whom I can't avoid dealing with due to his interest in quantum physics. His own definition, "playful physics," is a word composition I find stuffed with energy. Duchamp is a mystic too. He is a quantum-mystic, but in an arty and playful manner. I will return to Duchamp in Knot V: UN/DRESSED.

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[77] Anne Dressen, ed., *STURTEVANT: The Razzle Dazzle of Thinking* (Zurich: JRP | Ringier, 2010), 21.

Reflecting on arty background radiation I know for sure that practices in and around dOCUMENTA(13)—my meeting with Carolyn Christov-Bakargiev, and the introduction to Karen Barad—did have an unspeakable influence on my practice. It invoked something in me. My invocation of excited states can be traced back to meetings and intensities happening around and after dOCUMENTA(13), including my participation at *The Retreat* at the Banff Centre (with participating artists Pierre Huyghe, Claire Pentecost, Brian Jungen, Duane Linklater, and Tejal Shah) in August 2012. Somehow this text, began around that time, with the fieldwork *Anatta Experiment*, made for dOCUMENTA(13). In a way, I could say that my own material ranges from the visionary spiritual commune Monte Veritá (Mountain of Truth) Ascona to Gran Sasso (Great Stone), with its large underground laboratory devoted to the study of neutrinos, dark matter, and astrophysics.

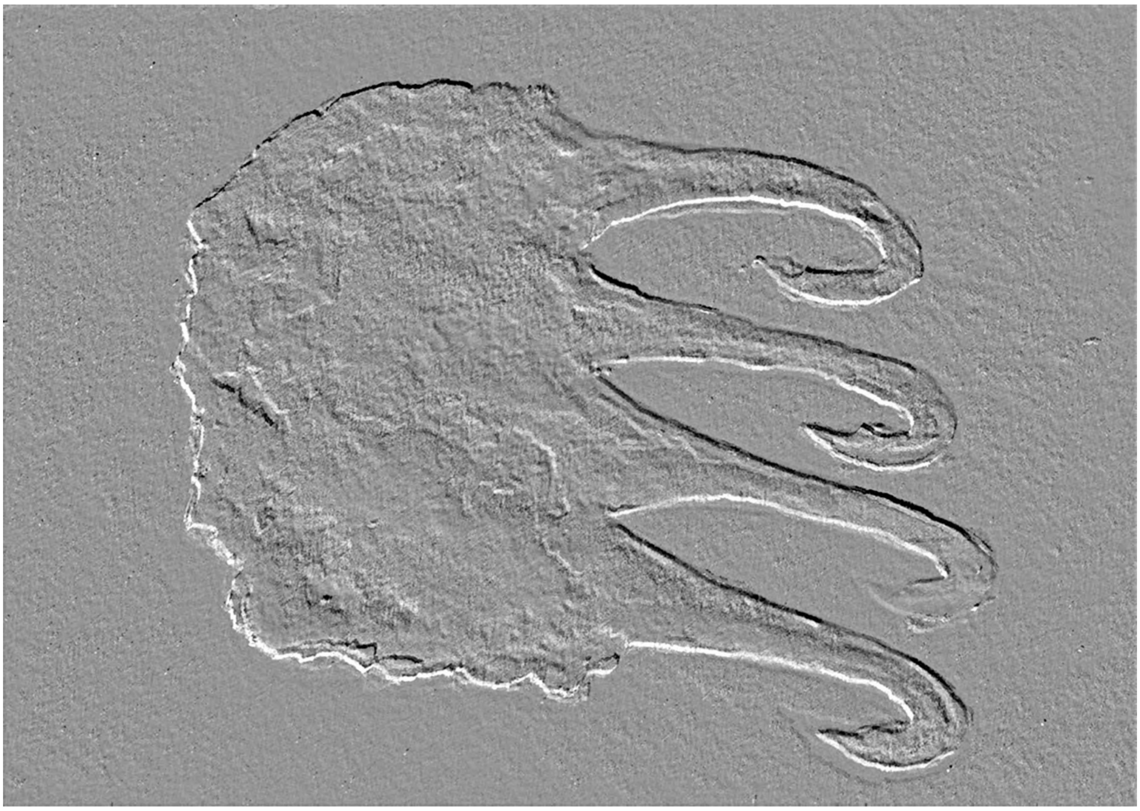

Figure 5: *Thought-Form, GREED FOR DRINK*, 2015.
Photo: Lea Porsager [embossment added].

thought-forms

Thought-Forms (1901) by Annie Besant and C.W. Leadbeater deals with the parapsychological phenomena of thought-forms. The book is a spiritual treatise attempting to apply scientific explanations to how thoughts form above the thinker. It presents examples of various thought-forms that can be categorized in relation to their geometrical forms and colors. A dark, muddy tone, for example, is an expression of hatred and aggression. The frontispiece of the book is a color index. Purple expresses "Devotion mixed with Affection," whereas brown with orange stains indicates "Jealousy".[78] Scrutinizing the different types of thought-forms presented in the book, the first two fall under the category of reproduction of existing thought-forms. It divulges how we are surrounded by, and exposed to, a field of old thoughts seeking to be thought again, and taps into the endless repetition of thought production in history. The third type of thought-forms is particular as one needs a clairvoyant gaze to register them. This category is the crux of the book and in the chapter "Difficulties of

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[78] Besant and Leadbeater, *Thought-Forms*, Frontispice – Key to the meaning of the colors.

Representation," the authors reflect on the difficulties of understanding what such a thought is. They argue that the "vast majority" will have "absolutely limited" access to the "inner world to which thought-forms belong, with its splendid light and color." But add that "those" open to these sensitive matters "will gain at least a partial comprehension" when seeing the thought-forms.[79] Besant and Leadbeater write that the thinker is "*clothed* in a body composed of innumerable combinations of the subtle matter." They describe phenomena around the body as "the delicacy and rapid motion of its particles giving it [the mental body] an aspect of living iridescent light." To bring in theosophy into the field of quantum physics (i.e., occult chemistry) points back to the interest in atomic dimensions of the theosophical movement. They even speak of the thought-forms as particles! And they use the metaphor of "raised to the nth degree." Gosh, a detail I suddenly pay attention to, as an astral salute to the raised n in the cu^{n}t!

> Every thought gives rise to a set of correlated vibrations in the matter of this body, accompanied with a marvellous play of colour, like that in the spray of a waterfall as the sunlight strikes it, raised to the *n*th degree of colour and vivid delicacy.[80]

The first pronounced use of thought-forms in my practice happened in 2013 with the work and exhibition *HOW TO USE AND PROGRAM T–F* and the book *Ablaze with the Fires of Matter* [a symbolically authentic non-Euclidean conversation between Marco Pasi and Lea Porsager about her two weirdly related works: *ANATTA EXPERIMENT* (2012) and *HOW TO USE AND PROGRAM T–F* (2013), edited by Synnøve B. Brøgger]. The work with thought-forms ambiguously oscillates between fiction and reality. *HOW TO USE AND PROGRAM T–F* was inspired by neuroscience and theories of the spatial capacity of the brain, and by philosophy relating to neuroplasticity. Here the clairvoyant ability is playfully transformed to that of the cyber pioneer. It is a meditation on the exposure of thoughtless thoughts and distribution of power networks, such as social media, as well as the plasticity of our brains in relation to unseen networks of communications or swarms of satellites floating above us.

https://www.cunt-splice.agency/background-radiation/#thought-forms+%28istanbul%29+%5B2015%5D

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[79] Besant and Leadbeater, 7.
[80] Besant and Leadbeater, 8.

Thought-forms keep returning to me. In 2015 they were painted out when I took the role of recreating Besant and Ledbeater's thought-forms for the 14th Istanbul Biennial. In Verina Gfader's book *The Last Resident,* I speak about the speculations in relation to process:

> I have been working with thought-forms since 2012, as a tool for conceptualization and materialization. I discuss it extensively in the artist book *Ablaze with the Fires of Matter*. In 2015, I repainted all the thought-forms from Besant and Ledbeater's book in watercolour for the 14th Istanbul Biennial in 2015. I appeared on the artist-list as "medium for Annie Besant". I was channelling Besant. I recreated all the thought-forms (as the originals from 1905 were gone at the time). In a way they can be seen as celestial readymades. A very disturbing thing, if you look at our notions of ownership and individualized special abilities. These painting are icons in Theosophy, copying them is a no-go! But somehow, I don't see it as copying, I think of it as kind of spiritual Sturtevant practice. I am referring to the American artist Elaine Sturtevant and her remaking of all these iconic works of the male artists (Jasper Johns and Andy Warhol, and the like). She states that it is not a copy, it is a recreation. To re(con)figure these spiritually informed works—to be a medium—questions the very core of ownership and divination. The act of recreation problematizes both the idea of talent in the artworld, as well as transcendence within spiritual doctrines. Specialness, the chosen ones, blessed with special abilities (surely, not everybody can be a clairvoyant!). Notice that the thought-forms in Theosophy are only seen by a select few clairvoyants. A lot of power to wield, if you think about it. So what happens when I re(con)figure their visions? According to Besant and Leadbeater, thoughts are infectious forms that effect our embodied existence. Negatively charged thought-forms are capable of striking other mental bodies through their vibration and radiation, while forms born of positively charged affects like love and unselfishness have the ability to impact surrounding mental bodies on a higher level. These forms what "extrudes into the external world" as "matter of the universe," creating colored forms in the air! (…): I overstepped a myriad of boundaries. Not being a painter, not being the original source, etc. When I bring in Sturtevant, is it because she rejects the idea on copying. Barad says something interesting in her book Meeting the universe Halfway: "Originals don't preexist as such and mimesis can't be the reproduction of what came before, not when time itself is constituted through the dynamics of intra-activity and the past remains open to material reconfiguring." Furthermore, she states that "The production of the new can't be located and it certainly can't be owned. Neither the past nor the future is ever closed. It's not that the new is generated in time; rather, what is at issue is the intra-active generation of new temporalities, new possibilities, where the 'new' is the trace of what is yet to come. © is not a symbol of ownership of the right to copy, but rather of the responsibilities entailed in producing differences (for whom and at what cost?)." [Barad (2008) 383.] Recreation is a complicated thought-form process. It is something that I would like to understand better, also because everything about the art world (and capitalism...) is so intimately connected with ownership. That is why Sturtevant's position is still so thought-provoking and important.[81]

These re-creations have been exhibited in *Intention to Know: The Thought Forms of Annie Besant* at Stony Island Arts Bank, Chicago, in 2016, *COLORI. Emotions of color in art* at Castello di Rivoli, Turin, in 2017 (both exhibitions were organized by Carolyn Christov-Bakargiev, at Castello di Rivoli in collaboration with Marcella Beccaria, Elena Volpato, Elif Kamisli), and most recently as part of the traveling exhibition *Not Without*

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[81] Verina Gfader, ed., *The Last Resident* (Berlin: Sternberg Press, 2019), 56.

My Ghosts: The Artist as Medium, curated by Lars Bang Larsen, Simon Grant, and Marco Pasi.[82] My contribution exudes with troubles, as pronounced in my conversation with Verina Gfader, and layers of concerns—Is this a weird form of spiritual appropriation?—that raise questions on representation.

Besant and Leadbeater's *Thought-Forms* includes a chapter titled "THE DIFFICULTY OF REPRESENTATION":

> Every thought gives rise to a set of correlated vibrations in the matter of this body, accompanied with a marvellous play of colour, like that in the spray of a waterfall as the sunlight strikes it, raised to the *n*th degree of colour and vivid delicacy. The body under this impulse throws off a vibrating portion of itself, shaped by the nature of the vibrations—as figures are made by sand on a disk vibrating to a musical note—and this gathers from the surrounding atmosphere matter like itself in fineness from the elemental essence of the mental world. We have then a thought-form pure and simple, and it is a living entity of intense activity animated by the one idea that generated it. If made of the finer kinds of matter, it will be of great power and energy, and may be used as a most potent agent when directed by a strong and steady will.
>
> When the man's energy flows outwards towards external objects of desire, or is occupied in passional and emotional activities, this energy works in a less subtle order of matter than the mental, in that of the astral world. What is called his desire-body is composed of this matter, and it forms the most prominent part of the aura in the undeveloped man. Where the man is of a gross type, the desire-body is of the denser matter of the astral plane, and is dull in hue, browns and dirty greens and reds playing a great part in it. Through this will flash various characteristic colours, as his passions are excited. A man of a higher type has his desire-body composed of the finer qualities of astral matter, with the colours, rippling over and flashing through it, fine and clear in hue. While less delicate and less radiant than the mental body, it forms a beautiful object, and as selfishness is eliminated all the duller and heavier shades disappear.[83]

The book teems with judgmental and problematic claims. Higher and lower hierarchies are exaggerated, etc. It calls forth how teachings of the free mind unfortunately often come with a form of ranking. As such, we have, within the figuration of thought-forms, an inbuilt power figure. Another aspect is that of imagination, states Marco Pasi. From our conversation in *Ablaze with the Fires of Matter* (2013):

> This idea of objectivization of thought is in fact the key to all magic. What is magic really but the objectivization of thought? Magic is based on the power of imagination. When you read theories of magic—not just modern theories but theories from the Renaissance and even earlier— you see that there is such a

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[82] https://drawingroom.org.uk/exhibitions/not-without-my-ghosts-the-artist-as-medium https://www.southbankcentre.co.uk/touring-programme/hayward-gallery-touring/exhibitions/not-without-my-ghosts,

[83] Besant and Leadbeater, *Thought-Forms*, 8–9.

> strong connection to imagination. But, of course, imagination is not understood here as fantasy, in the sense of producing images that are just in your mind and don't exist in any objective reality. Imagination is understood as something that can give shape to or manipulate reality. Something that can interact directly with the outer world. So, I think this is very close to the concept of thought-forms. But the interesting point is that Besant and Leadbeater presented this concept in a way that could be of particular interest to artists. The relationship between art and magic has always been around after all, and is not really a discovery of contemporary art; for the simple reason that art and magic are both based on the same powerful principle, which is imagination. And in art, imagination produces very solid effects as well. I see a very strong relationship between the two, and this, perhaps, is one of the possible ways to approach this particular piece of yours. And then of course there is still the other problem, which we might call the sinister side of the idea of thought-forms. A friend of mine, John Crow, who is now writing a PhD dissertation on Theosophy, religion and the body, has recently presented an interesting paper on thought-forms at the meeting of the American Academy of Religion. John focuses on an aspect that, as far as I can see, has been neglected by historians and critics so far. Understandably, scholars have mostly been interested in the influence of the concept of thought-forms on art. But John focuses on another aspect, which is the fact that thought-forms could also be used in the context of the Theosophical Society as a tool to discipline and to exert power over other persons.[84]

Pasi points to the fact that thought-forms as figures contain different aspects: matter/matters, problems of representation, power-relations, imagination. They seem to relate to the old concept of a "Tulpa"—that is, simply a "*being*" or an "*object*" created through spiritual powers. A "mind-made-body" (named *manomāyakāya* in Buddhist texts). A Tulpa manifests after extraordinary concentration of the mind; such was the ability of Madame Blavatsky (1831–91).[85] Tulpas and thought-forms are the DNA strings of theosophy, so to speak, and have been developed by generations of theosophists and other branches of spiritual practice. This also links to the aforementioned sigils. Speaking about visualizing the invisible, it is striking to see how the visionary output from the Large Hadron Collider at CERN, the optical algorithms, looks like cyborgian thought-forms.

so far _ summary

I use the words *knot* for each chapter and *node* for its smaller sections as a way to approach and present this text as a rope work. The terminology accentuates the junctions of different fields and bears references to tantric thoughts, where a *knot* is the figuration of blocked energy centers in the body.

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[84] Lea Porsager and Synnøve B. Brøgger, eds., *Lea Porsager: Ablaze With the Fires of Matter* (Copenhagen: Officin, 2013).

[85] Gary Lachman, *Madame Blavatsky: The Mother of Modern Spirituality* (New York: TarcherPerigee, 2012).

> The ascent of the serpent power through the six principal “wheels” of the body is technically called *shat-chakra-bhedana*, or “piercing the six centers.” This curious expression is explained by the fact that in the ordinary individual the cakras are undeveloped and more like knots (granthi) than beautiful lotus flowers. The awakened Kundalini breaks them open, disentangles their energies, and vitalizes and balances them. Three of the cakras represent a particular challenge to the yogin and yogini. Thus the Tantric and non-Tantric scriptures mention three knots, at the base of the spine, the throat, and the “third eye.” They are called brahma-, vishnu-, and rudra-granthi respectively, after the deities Brahma, Vishnu, and Rudra (= Shiva). There are other places at which the life force is “knotted”, causing constrictions. Blockages can occur particularly at the sensitive spots called *marmans* (junctions), which are distributed over the whole body.[86]

The nodes in this first knot, BACKGROUND RADIATION, highlight different aspects and energy centers for this inquiry. It shows how they in different ways emit energy into the following fieldwork and the domains involved. With them, I seek to continuously examine and bundle the work and process in relation to the question of excited states in particles and bodies, their inherent perversion, and their role in art. Writing this text is not a linear process, but an iterative exercise of understanding the rise and fall of energy. Paraphrasing Haraway’s string-work, my hope would be to propose knot patterns for excited states, and reveal the energy in them, *response-ability* inside ongoing trouble.[87]

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[86] Feuerstein, *Tantra: The Path of Ecstasy*, 182.

[87] Haraway, *Staying with the Trouble*, 16.

Qf venus

CCB and I discuss ownership, thought-forms, testament, "who will die first." The evening star stares through the window in my studio. Through a skylight in the bedroom. Venus explodes. Its mass creates shockwaves in the sky. In slow-motion. We are shocked by the sight of it. The explosion creates a huge vacuum in the upper sphere, an H-bomb, implosion in the skies. What would it mean, how would it change the economy of cosmos? The biggest, and closest celestial event in thousands of years. We stare at the hole, the vacuum, threatening! An expansive continuum unfolds above and within us. Surrounded by a saturated atmosphere, we begin to understand that there is a new dimension within the vacuum. We see new galaxies, stars, and planets. I paint it like an icon, secretly. I am dreaming that I am "woke." A year later I understand that excitement, higher states, lifted energy has everything to do with the life/death of the vacuum. I speak to GS, and I understand that we understood each other, in that longing/yearning for infinity, and that it is not a choice. CCB has something to do with this. In a dream, we are in Venice and walk inside huge palaces. They were empty as if it was just before something. I know I just wrote we were there together, but the funny thing is, that we were not really there together, one of us was always virtual. We were somehow phantoms for each other. CCB would suddenly appear in front of me, without warning, and I would try to act normal since I understood I had just appeared the same way in front of her. CCB, too, pretended that everything was normal.

Chapter [knot] II: WARM WET WOUND

Figure 6: Color ref. *Thought-Forms*, Purple, a.k.a. High Spirituality.

The invocation of excited states within particles and bodies begins in my practice through the irreverent use of terms and concepts from science and spiritual systems. The premise entails the ability and willingness to mis/use equation descriptions or scientific ready-mades as potential figurations to ignite embodied experiments. It is through these portals—ungraspable, yet sense-able—that everything is set in motion. The testimony is fragile. It is a wacky and difficult set up. Here, the search for excitement, and what it brings about, is by no means stable. Here, artmaking places itself as the crux. As a contaminated *problematic apparatus* that entangle itself with what is uttered. This surely generates a certain ambiguity (i.e., the cu^{n}t-splicing process). Concepts and ideas are not used in a disdainful way to harm the original context but instead to reverberate meanings. It is about heating terms and tropes by embodying them, warming their meanings by transporting them as treading and spinning fibers from different domains to facilitate and foster high but fragile energy states. WARM WET WOUND and its inbuilt implications.

In this chapter, I will try to spell out my *idiosyncratic* take on a few fundamental concepts from the quantum realm and their relation to two works: *KLIT* (2022) and *GRAVITATIONAL RIPPLES* (2018).

irreducible matter(s)
double-slit experiment
klit
plunge
wave excitations
gravitational waves

irreducible matter(s)

Excited states decay, de-excite, exhaust themselves. The surroundings consequently and indiscriminately affect the particle to be either excited or not excited. Suffused by the environment, the quantum coherence/quantum entanglement shifts state from infinite to finite. Some physicists name this shift *quantum decoherence.*[88] This is, however, a debated, even controversial, concept.[89] Niels Bohr proposed another explanation, which I will return to, but let's follow this concept of quantum decoherence for a moment. I find it productive to look at how the destruction of quantum probabilities happens according to this theory. We are, of course, of and within the quantum world. But what we experience as reality is governed by so-called classical probabilities. Scholar Stacey Moran uses the image of the *thickness of the apparatus*, referring to the fact that what we experience is not quantum entanglement. Quantum decoherence is one theory among others, that seeks to explain this collapse of quantum probabilities, or the collapse of the *wave-function*. The importance here is *what* we gain from engaging with this specific concept of quantum decoherence. Quantum decoherence seems to have everything to do with measurement, with relations, with us. Moran says:

> Because of the integral role of the measurement apparatus, decoherence operates as a reminder of the fundamentally *irreducible* universe, asking us to be vigilant about acknowledging our implicated-ness in that apparatus, and to stay accountable to the entities conjured up by our apparatuses of capture.[90]

Moran is skeptical towards New Materialism's tendency to reduce entanglement to connection.[91] Entanglement is important: It is the basis for quantum communication and quantum sensing, but it is a complex one to reduce, Moran argues. This reduction of entanglement is seen in quantum mysticism at its worst. Also here is a tendency to suppress the less affirmative aspects of quantum problems.

Moran asks us to embrace the collapses, or at least pay attention to what happens in them. I agree and will argue that this is also Barad's approach although they do not cling to the concept of decoherence. If I read Barad correctly, they stay with Bohr who addresses the problems related to our limited way of conceptualizing phenomena while refusing to describe what happens in the measurement as a collapse.

The wave function encodes the probability of finding particles at a particular area. The density predicts a higher probability of measuring a particle to be in position. The wave function is a result of the Schrödinger equation. (Like many other quantum revelations, it came to him on a mountain top and apparently accompanied by lovers. Talk about excited higher states!) The Schrödinger equation shows how “free” particles traveling through space behave as waves. The wave function collapse/quantum decoherence is therefore the theory of what happens to a quantum system when it meets the “external” world.

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[88] "quantum superposition of states and decoherence," June 19, 2019, animated video, 2:56, https://www.youtube.com/watch?v=7B1llCxVdkE.

[89] Sabine Hossenfelder, "Understanding Quantum Mechanics #5: Decoherence," August 15, 2020, video, 12:31, https://www.youtube.com/watch?v=igsuIuI_HAQ.

[90] Stacey Moran, "Quantum Decoherence," *Philosophy Today* 63, no. 4 (Fall 2019): 1051–68.

[91] Moran, 1060.

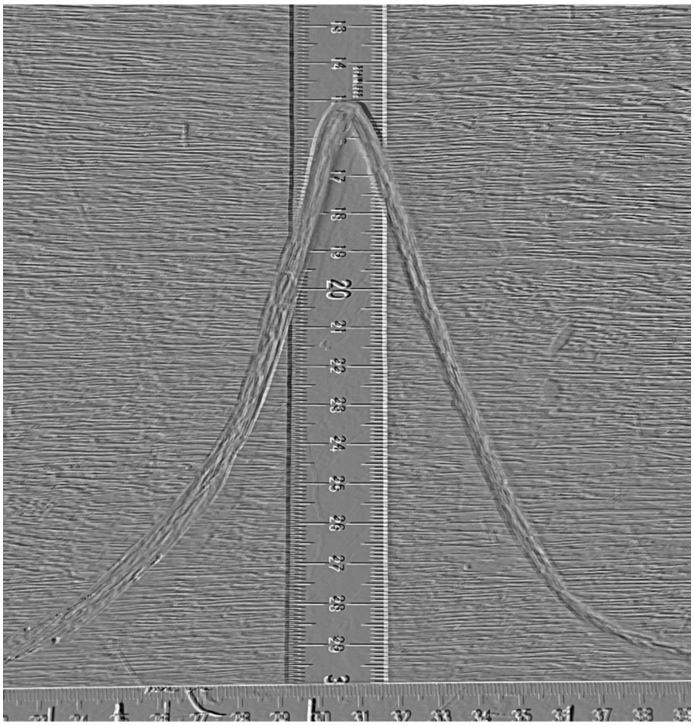

Figure 7: *Weird wave function. Ψ !*
Photo: Lea Porsager [embossment added].

The so-called collapse therefore also relates to the aforementioned measurement problem. This issue has been a hot topic since the conception of quantum physics. It was also at the heart of the correspondence between Wolfgang Pauli and Niels Bohr, and in Bohr’s own writing. As Barad argues, Bohr was suspicious towards the idea of the collapse:

> For example, the wave/particle paradox is a mark of matter’s refusal to be captured by any linguistic concept. Is it a particle? Is it a wave? Bohr argued that we can’t even answer “yes” or “no,” that there is no determinate answer to these questions in absence of specific material conditions that would conditionally and partially resolve the indeterminacy. Rather than assume that

> concepts (such as wave and particle) exist as free-floating abstract ideas that capture aspects of the world, the point according to Bohr is to ask what we mean by the very terms themselves: "wave" and "particle". His answer to what concepts mean, is a displacement of the use of language for descriptive (indexical) purposes. Concepts are not free-floating ideas but rather specific material arrangements, they are instantiated/immanent in the agencies of observation, and as such "wave" and "particle" are mutually exclusive notions since they entail mutually exclusive material configurations. As such the giving of meaning to one concept necessarily excludes making sense of the other. This means that attempts to resolve all relevant indeterminacies at once are doomed to failure. Using an apparatus that gives meaning to particle will show the object to behave like a particle, but we will be prohibited from learning anything about its wavelike behaviors made evident only in using a complementary experimental apparatus which gives meaning to wave at the exclusion of its giving meaning to particle. Bohr argued that measuring apparatuses and objects of observation necessarily become entangled, that is, inseparable from one another, such that there is no determinate answer to the question of what something really is in and of itself. There is no determinate quality or even boundary to itself; indeed, there is no determinate "itself". On this account, concepts (which entail measurements, if I can use that term in a more generalized sense as an apparatus of sense-making) are not descriptive but performative. There is no determinate state of matter that is separable from how we go about giving it meaning. This is not merely a statement about the limitations of our knowledge, but a calling into question of the presumed separability of epistemology, ontology, and ethics. Mattering (and the double entendre is crucial here) is a matter of meaning-matter making.[92]

As summarized here, Bohr would not consider the result of the double slit experiment a collapse or decoherence. He would rather ask "deeper" questions on the measurement and how we came to the conceptualization of particles and waves. Moran and Barad have different starting points. Barad's agential realist elaboration is based on Bohr's insights whereas Moran's thoughts embrace the decoherence theory.

Moran discusses what she calls "exclusion of negativity."[93] I will agree that some interpreters of Barad and Haraway fall into this exclusion. Reading Barad can be a task in itself. Meaning threads through their texts, and reduction is not a fertile mode of reading. When Barad's thinking is transmuted into positivism or reductionist interpretations, it falls into serious problems. I will even argue that a reductive reading of Barad is not possible, as the irreducible is precisely the point of their philosophy. Barad's hardcore radical inclusion and their deep entanglement fall into fatal misinterpretation if reduced. Arguably it is difficult to avoid a sort of simplification. Their theories expand deeply and are grounded in knowledge many, including myself, don’t have. This makes it hardcore to work with them: it calls for an iterative reading of it, as well as an iterative reading of oneself. All concepts are questioned including the concept of the self. It asks questions to all states of affairs. I therefore emphasize that Barad’s concepts act as a theoretical generator for my cu^{n}t-splicing process. As such, my errand is not, as it might be tradition in academic inquiries, to critique their theories, but rather to trans/form their thinking into artmaking.

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[92] Barad and Gandorfer, "Political Desirings," 24.

[93] Moran, 1060.

double-slit experiment

In the famous double-slit experiment, streams of tiny particles (first performed with light particles) pass through two narrow slits and hit a sensitive wall. This set up was created for the first time in 1801 by British polymath Thomas Young and has been subject to much wonder ever since. The experiment shows that light particles behave as waves, as they create a diffraction pattern when they hit the sensitive wall. The particles do not form the expected light clusters corresponding to the size and shape of the slit they just went through. Instead, the waves somehow pass through both slits simultaneously as if the particles were interfering with themselves. The phenomenon occurs even if the particles are shot individually, one by one! But this wave behavior vanishes, disappears if one tries to detect which path the particle took. The detection makes it behave like a particle again, meaning the diffraction pattern disappears. Hence, any experiment that determines unambiguously which slit the particle traverses destroys the interference pattern. Even more strange, it is not possible to “pretend” the observation has stopped. If the observation apparatus is turned off, the diffraction patterns appear again. As if they (the particles) “know” the observation is faked. As if they (the particles) sensed the observation after the fact. As even observing the particles after they have already passed the slits changes the result. If the test is done on the other side of the slits, it is called a “delayed choice experiment.” Here, physicists have come up with ways to detect particle paths.

“Of all the counterintuitive ideas of quantum mechanics forces upon us, entanglement may be the hardest one to accept.”[94] Entanglement means that: “1. An entangled state is a complete description of the combined system. No more can be known about it. 2. In a maximally entangled state, nothing is known about the individual subsystem."[95] Or Wikipedia's description: "a pair of entangled particles is generated such that their total spin is known to be zero, and one particle is found to have clockwise spin on a first axis, then the spin of the other particle, measured on the same axis, is found to be counterclockwise. However, this behavior gives rise to seemingly paradoxical effects: any measurement of a particle's properties results in an irreversible wave function collapse of that particle and changes the original quantum state. With entangled particles, such measurements affect the entangled system as a whole."[96] So, these phenomena are fundamentally connected in spooky ways.

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[94] Leonard Susskind and Art Friedman, *Quantum Mechanics – The Theoretical Minimum*. (London: Penguin Books, 2015), 231.

In Appendix B and C of Karen Barad's *Meeting the Universe Halfway,* the double-slit experiment takes a leading role in an analysis of Niels Bohr. Certainly, this is because the double-slit experiment is central to quantum physics, but also because it is central in the discussion on the differences between Heisenberg's uncertainty principle and Bohr's notions of complementarity and indeterminacy. Barad points to the experiment done by Wootters and Zurek (1979) and Tan and Walls (1993) and writes:

> If my argument is correct, then disturbance is *never* the mechanism for enforcing the principle of complementarity (not even in the case of the recoiling slit); rather, what is at issue (not just in the clever example of Scully et al. but always) is the intra-action or entanglement of "objects" and "agencies of observation". Indeed, I have argued that, from the beginning, Bohr never accepted a disturbance model of the uncertainty principle but rather understood complementarity as a general relation of reciprocal indeterminacy, which results from the necessary material conditions for the definability of classical concepts as embodied in the material apparatus and manifest in the entanglement of the objects and the agencies of observation constituting the objective referent for empirical values obtained during measurement.[97]

If we follow Barad and their in-depth reading of Bohr, we understand that the double-slit experiment and the question of which path shows the differences between Heisenberg's and Bohr's theories. (Barad dubbed the "indeterminacy principle"; Bohr did not give it a name.) These two principles are competing in their claims of how deal with reciprocity (mutual exchange).[98] Bohr did *not* speak about wave collapse or decoherence. He perceived the notions of "waves" and "particles" as abstractions only definable and observable through their interactions with other systems. For Bohr, the system is mutually entangled and the result is determined by the set up. As Barad writes: "The quantum eraser experiment confirms Bohr's central point that the objects and the agencies of observation are inseparable parts of a single phenomenon."[99] The famous delayed-choice quantum eraser experiment, first performed in 1999, was made with a special crystal. The crystal absorbed an incoming photon and created two new photons, each with half the energy of the original. These new photons then became twins,[100] acting as a quantum entangled pair. This experimental set up makes it possible to "restore" the interference pattern, but also to undo the measurement (as a delayed choice) and still get the pattern back. Gosh!

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[95] Susskind and Friedman, 167.
[96] https://en.wikipedia.org/wiki/Quantum_entanglement, last accessed October 16, 2021.
[97] Barad, *Meeting the Universe Halfway*, 403.
[98] Barad, 295–96.

interpretation \/ intra–pretation

I approach my kundalini practice and my art practice in different ways. In my kundalini practice I accept the interpretation guided by Yogi Bhajan. Here, I follow the rules of the doctrine. Where Moran points to the problems of positivism in a New Materialist reading of entanglement, I too can be critical towards what happens in the kundalini community. There is a resistance in me towards the dogmas and the hierarchical set up in the tradition of Yogi Bhajan. In light of the recent #MeToo movement, Yogi Bhajan's and his successors' abuse of young members leave a huge shadow over the community and a need for serious self-examination. It renders forth how energy work can be dangerous when those in power misuse their position. That said, I believe in yoga, in the techniques, in yoga as a practice to keep myself aligned. From the kriyas within kundalini yoga and in tantric exercises, I have learned to suspend the energy and sense it to direct it. Not perfectly, but better than before I started.

The ways I use technologies of tantra and kundalini in my art practice relate to conceptualization of energy and energy building. It is hardcore in a different way because it demands a more profound *intra-pretation* (I play with Barad's terminologies). I don't see this as unrelated to yoga practice. There is something to gain from maintaining a bodily practice. But in my art, I ask questions, I experiment and test, and in this lies a risk of failing. This energy work places itself somewhere between excited and exhausted states.

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[99] Barad, 315.

[100] From very early on I have worked with my twin friends Maria Bak-Hansen and Signe Bak-Hansen, in *INNOVATOR* (2003), *I is Another* (2007), and *Double Miss* (2008), even before I knew about quantum entanglement. Again, in *Disrupted E(ar)thereal Fantasy (Ova Splash)* (2016).

My use of tantric and kundalini knowledge within my practice is always idiosyncratic. In kundalini technology, the practice is perceived as a chemical reaction in the body. "Keep the Kundalini raised—keep your frequency at a higher level. Your electromagnetic field is a transmitter-receiver."[101] Energy increases, everything spins faster and more efficiently. "Keep up means using that increased energy to steer your vehicle where you want to go," Jai Gopal (Yogi Bhajan fellow) states, adding: "What you want to experience. Ultimately, it's all up to you. That's the eternal trick we keep coming back to. It's not happening *to you;* it's happening *through you*."[102] The last part of this sentence is very much in line with my overall argument whereas *it's all up to you* feels more problematic. Barad would even question the concept of *you*, as the *you* is never a separate entity. From this perspective, our energies can only be understood in relation to the impact we have on the matter(s) that surround us and the way we are built into it. This is not only the case in our bodies but also in the bodies of artworks. It is tempting to reduce the one and the other and make Einstein speak as a ghost ___________E = mc2! Recall: Energy and mass are interchangeable. The impact from this equation is worth a meditation upon how our *energy in-forms* the world.

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[101] Jai Gopal, "Keep Up and You Will Be Kept Up," *Kundalini Yoga* (blog), November 11, 2016, https://www.jaigopalyoga.com/96-2/.

[102] Gopal, "Keep Up and You Will Be Kept Up."

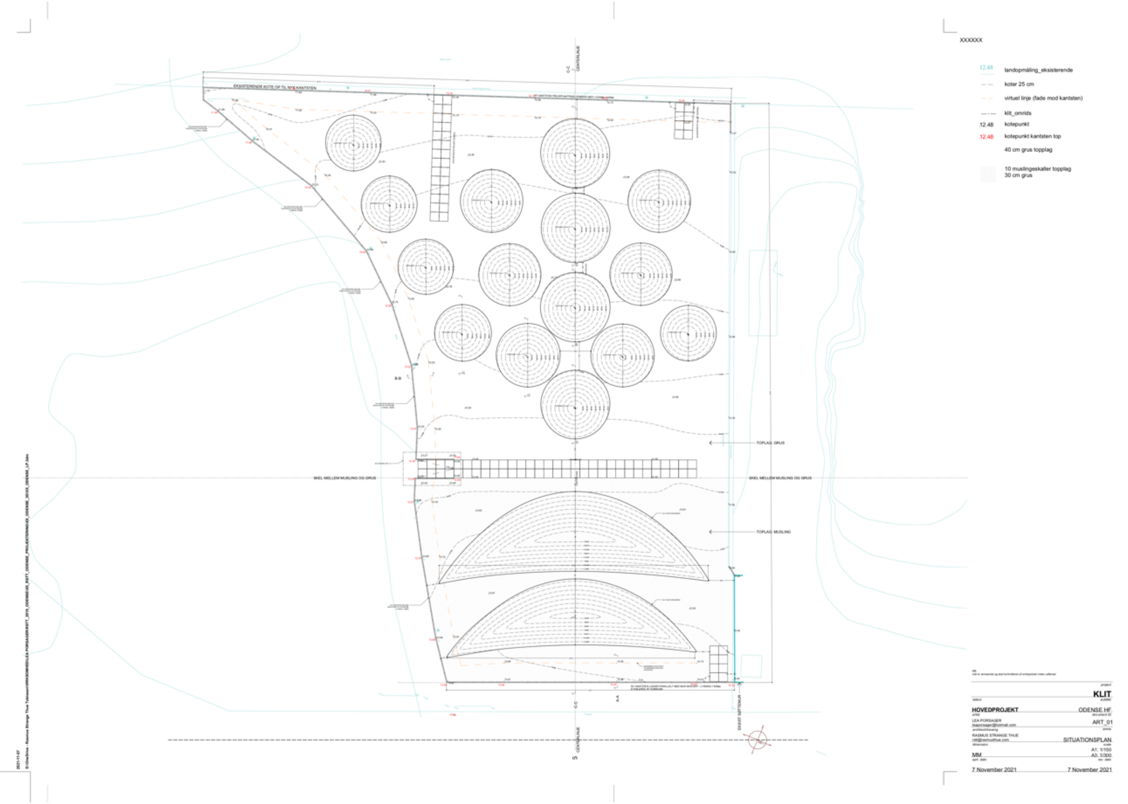
XXXXXX
12.48 landopmåling_eksisterende
koter 25 cm
virtuel linje (fade mod kantsten)
klit_omrids
12.48 kotepunkt
12.48 kotepunkt kantsten top
40 cm grus topplag
10 muslingeskaller topplag
30 cm grus
TOPLAG GRUS
TOPLAG MUSLING
SKEL MELLEM MUSLING OG GRUS
project
KLIT
status
HOVEDPROJEKT
ODENSE HF
artist
LEA PORSAGER
leaporsager@hotmail.com
document ID
ART_01
architect/drawing
RASMUS STRANGE THUE
rst@rasmusthue.com
SITUATIONSPLAN
dimension
MM
scale
A1: 1/150
A3: 1/300
7 November 2021
7 November 2021

Figure 8: *KLIT*, 2022.
Rendering: Rasmus Strange Thue Tobiasen.

klit

The double-slit experiment has fascinated me for a while. I have wished to use it, somehow, to play with it. A small sculptural double-slit lies at the core of *KLIT*, which will be situated as a public biotope landscape in Odense.

https://www.cunt-splice.agency/www/#klit+%5B2022%5D

The first half of the 2400 m^2 field is covered by a layer of razor clams. Beneath them, the site is modulated so the clams come to form two wave formations that “move” toward the sculptural double-slit set up placed in the center of the site. From there, the landscape on the other half diffracts itself in dunes of sand and sea-plants, generating diffraction patterns. In the work, the landscape helps to emphasize the major impact the double-slit experiment has on its “environment.” To minimize the sculpture and maximize its effects is also an attempt to create another form of sustainable public art: To create a wave-like shore biotope as an ecological replacement for the flat, golf-green of the city-space. In the dunes, you find a cat with one ear; the other ear is replaced in another dune. To place a cat in a freaky split position (or superposition) is to salute Schrödinger and his thought experiment. Schrödinger's cat is iconic when it comes to conceptualizing the complexities in quantum physics. To summarize it shortly: the cat is placed inside a box with a small container of deadly gas. A mallet is set up so that it breaks open the gas if a particular radioactive atom decay. This would kill the cat. Since radioactive decay is a quantum system, the condition is determined by quantum mechanical behavior, the bizarreness of being in more states simultaneously. This also means that the cat is *simultaneously* alive and dead before the box is opened and the quantum probability is measured.

plunge

In order to situate these quantum phenomena in the realm of thinking and in artmaking, it was productive to me to go back to Alfred North Whitehead, who was also deeply influenced by quantum physics. Whitehead writes in *Modes of Thought*:

> A thought is a tremendous mode of *excitement*. Like a stone thrown into a pond it disturbs the whole surface of our being. But this image is inadequate. For we should conceive the ripples as effective in the creation of the plunge of the stone into the water. The ripples release the thought, and the thought augments and distorts the ripples. In order to understand the essence of thought we must study its relation to the ripples amid which it emerges.[103]

What Whitehead brings into play is the notion that systems of thought are scattered or diffuse energy that meets the world (halfway!). Thoughts are set in motion/motioned by meetings. It is as if he asks us to pay attention to *relation* (or the aforementioned *collapse*). Whitehead's *process philosophy* shares with Barad and Haraway a deep mistrust of Western dualisms tracing back to Plato and culminating in the Cartesian cut. They overlap in different ways in an attempt to define a mode of thinking in which things are inseparable but still situated, localized. Like Haraway, Whitehead points to the patterns and processes that happen while we are in midst of its disturbance. Isabelle Stenger describes how Whitehead believed that the surroundings give us a viewpoint and not the other way around. We are constantly overturned by the ripples of our surroundings.[104] Wahe Guru! Excitement! And the increase or decrease sits in the surroundings, raw propagating disturbances.

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[103] Alfred North Whitehead, *Modes of Thought* (Toronto, ON: The Free Press, 1968), 36. [My emphasis on *excitement*.]

Our isolation cannot but be disrupted, the endless radical figure of entanglement is constantly being tested, bombarded with all sorts of matter, orbs, and bodies. Revisiting this chapter/knot in the period of a worldwide pandemic underlines the fact we are connected even in our isolation. The word "isolation" stems from French *isolé*, from Italian *isolato*, from late Latin *insulates,* "made into an island," from *insula,* "island." As tiny islands, we are exposed to the waves of COVID-19, waves of feminism, waves of #MeToo. I too enfold an accumulation of waves in my artworks: *OBLIQUE SHOCK WAVES* (2012), *CELESTIAL BODY— Disrupted Nerve Fluid and Crossed Shock Waves* (2011–17), *WAVELENGTH OF RED* (2018), *GRAVITATIONAL RIPPLES* (2018) https://www.cunt-splice.agency/www/#gravitational+ripples, and *KLIT* (2022).

wave excitations

Tsunamis belong to disastrous oceanic wave formations that form due to shock waves from phenomena like submarine earthquakes or volcanic activity. These waves move at great speed and hold enormous energy. Tsunamis propagate through the entire depth of the ocean, from the bottom up. These *wave excitations*[105] give tsunamis their destructive character causing massive devastation to ecosystems and loss of lives, human and non-human. This was what happened in South-East Asia on December 26, 2004. A brutal wave excitation caused the tsunami, which hit and affected not only the huge local area but also had impacts that resonated across the whole earth. It caused deadly disruptions in various countries, including Indonesia, Sri Lanka, India, and Thailand. In the preparation process of my proposal for the planned Swedish tsunami memorial, I was re-exposed to these shock waves. I recall being in a room with two representatives for the relatives who lost family members in the tsunami. It was on August 30th, 2016. A film was displayed, it was overwhelming, unreal and too real. The two women spoke about their experience of seeing all the deceased people but also about seeing everything disappear. Species and plants. All the colors that faded into that of soil and mud. Ripped for vital differences, confronted with raw disorientation, all things collapsed into bare earth water. Unspeakable grief. The power of the waves, the power of these two women, hurled over me, intensified by my unborn child inside of me. To see the film recordings that day was like a ritual, a test to see if I could stand in the role of facilitating their grief. I understood their eyes on me, their wounded bodies spoke in intensities, wordless. The only thing I could hold on to was the cosmic image of *gravitational waves bending space-time itself*, this sorrow, this grief, this trauma, asked for something from outside.

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[104] Whitehead, 9. "Connectedness is of essence of all things of all types. It is of essence of types, that they be connected. Abstraction from connectedness involves the omission of an essential factor in the fact considered. No fact is merely ifself. The penetration of litterature and art at their height arise from our dumb sense that we have passed beyond mythology; namely, beyond the myth of isolation."

[105] "Wave Excitation," *Science Direct*, last accessed August 16, 2021. https://www.sciencedirect.com/topics/earth-and-planetary-sciences/wave-excitation.

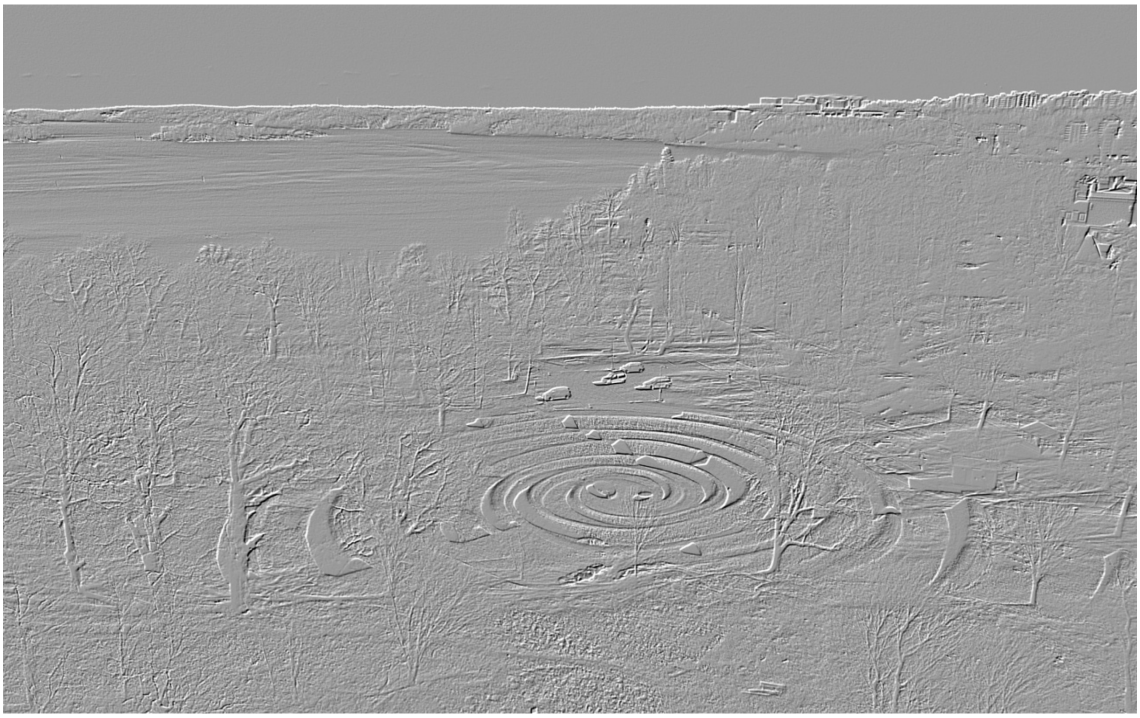

Figure 9: *GRAVITATIONAL RIPPLES*, 2018.
Photo: Richard Estay [embossment added].

gravitational waves

On February 11, 2016, I received different notifications from various science newsletters, and I was flabbergasted by the 3D animations that later would be the starting point of working with the Indian Ocean Tsunami Memorial proposal. The beauty, the power, and the profoundness of the phenomenon depicted was overwhelming. Gravitational waves were predicted by Einstein as a consequence to general relativity (that unifies space, time, mass, and energy). It was detected by LIGO on September 14, 2015, and made official the following February.

The detection of this gravitational wave was a result of a collision of two black holes a billion years ago in a galaxy a billion light years away. This collision generated a violent fusion followed by vibration or movement in the gravitational field, creating ripples in space-time itself. LIGO's extremely precise measurement apparatus was able to detect the ultra-small resonant vibrations. In the news, they transmitted vibrations of the discovery as sound (dh uudth, dh uudth), a signature of one black hole swallowing another.

> While the processes that generate gravitational waves can be extremely violent and destructive, by the time the waves reach Earth they are *thousands of billions* of times smaller! In fact, by the time gravitational waves from LIGO's first detection reached us, the amount of space-time wobbling they generated was a 1000 times *smaller than the nucleus of an atom*! Such inconceivably small measurements are what LIGO was designed to make.[106]

February 27, 2017. Four days after I gave birth to my child, I received a call from Sweden. The memorial committee wanted to realize my proposal for *GRAVITATIONAL RIPPLES*. The application process had proceeded for more than a year, the submission was anonymous, and they didn't know about my pregnancy. Speaking about life and death. Since this project was huge and had many layers of practicalities, many agencies, it was a conscious decision, to write a conceptual text that followed the process of creating the memorial earthwork. I wrote it in close collaboration with Synnøve B. Brøgger, whom I have worked with for many years. We titled the text "Working-with," a term inspired by Haraway and Barad. We sought to be as precise as possible with the words we had available. It was important to reveal the intentions, to underline the premise in *working-with* organic materials. To share the sensibilities with all the different agencies, the relatives, and people working on the site. It became a standard that everybody received the text: the institutions, the excavator company, the seed-company, and so on.

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[106] "What Are Gravitational Waves?," *LIGO: Laser Interferometer Gravitational-Wave Observatory*, last accessed April 7, 2021, https://www.ligo.caltech.edu/page/what-are-gw.

Working-with *GRAVITATIONAL RIPPLES*

https://www.cunt-splice.agency/www/#working-with+gravitational+ripples+

Process-text:
When I decided to enter a proposal for the Swedish 2004 Indian Ocean Tsunami Memorial, I knew that I wanted to approach it in the spirit of *working-with*, a process that led me far out into cosmos from the very beginning. As I was undertaking research for my proposal, the news of gravitational waves having been detected by a team of scientists at LIGO (Laser Interferometer Gravitational-Wave Observatory) trickled into every news cycle, and I couldn't get the scientific illustrations out of my mind. Gravitational waves are ripples in the curvature of space-time itself following a collision between two massive celestial bodies. The image of two black holes merging felt like an apparition—imagine an event so powerful that it alters space-time itself. Those who have lived through trauma might be familiar with how one's experience of time changes. How memories seem to bend time and space, dissolving the borders between here and there, then and now, past, present, and future. The 2004 tsunami was a brutal reminder of the fragility of our earthbound existence. Situating our experiences in the greater context of the cosmos connects us to notions of infinity, origin, and creation. The scientific illustrations of gravitational waves reminded me of the unconditional beauty and rawness of nature. How, in a frozen moment, the waves formed a double spiral, resounding with the interconnectedness and complementarity of all phenomena. Somehow, our lives unfold within these strange space-time entanglements. To me, interconnectedness and complementarity constitute a working method in and of themselves. A gravitational wave situated on a quiet spot outside of Stockholm—a cosmic ripple transformed into an earthly, spiraling cradle.

The proposal for *Gravitational Ripples* was developed together with a small team of three friends-collaborators-thinkers-makers: Søren Assenholt, Rasmus Strange Thue Tobiasen, and Synnøve B. Brøgger. It was important for me that we developed a concept that was secure enough that it could be flexible. And in our team, we continuously reminded ourselves and each other to listen to the material and build from there. I could not imagine a better team—team dynamics mean a lot in the process of *working-with,* where entanglements themselves are methodological tools. This also goes for my collaborations with the National Property Board of Sweden, Public Art Agency Sweden, architecture firm Nivå, and Royal Djurgården Administration. Conversations with Maria Stigsson and Josefin Fredriksson, who represented the relatives and survivors on the jury played a profound role. Their power and willingness to share memories, visions and viewpoints were integral to the work and its unfolding. Materializing this work has been a dense and amazing process. To see it grow, to feel its weight, and to see all the different experts at work, both from my own team and from the state agencies. It is also very exciting to see what challenges arise in a process like this, but I have always felt that the project was in good and caring hands. *Gravitational Ripples* aims to be continually *working-with* the aftermath of the 2004 event—those touched by the tsunami, their relatives and loved ones—and with nature itself as it unfolds as matter weaving through time.

Working Together with Nature and Not against It: Protecting What Is and Still Adding Something

At this point, our (Western) denial of our dependence on the so-called natural world has become almost impossible to maintain. The deep-rooted Cartesian dualisms that are the companion thought-forms to human exceptionalism and advanced capitalism are being profoundly challenged. We experience—and will continue to experience—the devastating effects of climate change and mass extinctions. These times call for creativity, radical thinking, passion and sober ways of connecting. To loosely quote biologist and theorist Donna Haraway, we are players within a colorful, lively compost pile. We *become-with* each other or not at all. Again, it's all about *working-* and *thinking-with*. In *Gravitational Ripples,* the primary use of soil is a very concrete way of working with earthly matter and matters. As we repositioned the double spiral to include the parking lot, we added

> biodiversity. We planted and sowed flowers and meadow grass. Diversity is not only pleasant to human senses, it nurtures other critters as well—bees, spiders, butterflies, you name it. Meanwhile, the old trees at Djurgården remain untouched, though in new and fresh company.
>
> I am sure *Gravitational Ripples* will grow into its own being. *Working-with* time is to see things grow, to allow nature space to express itself. This is an ongoing process, as new layers and seeds will be added each year, like the crystals in Robert Smithson's *Spiral Jetty* (1970). I have been asked if I am inspired by Smithson's work, and yes, for sure, it has had an impact on me. I walked the Salt Lake spiral in 2006 and it was a profound experience. To me, earthworks differ from other art experiences in that they are unapologetically physical encounters. Most of the earthworks I've seen have been located in the United States, made by male artists in remote areas. But what I took from experiencing a work like *Lightning Field* (1977) by Walter De Maria was this sense of immersion. Being permeated by its atmospheres, its scents, etc. An all-encompassing experience that opens and expands ways of sensing, being and *thinking-with* the world. My hope is that this memorial can serve as a gentle reminder of the mysterious nature of our existence. And how we—together and in solitude—might find solace in the boundlessness of the universe. The strange and deep forces that bind and unite us.

On December 12, 2017, the team behind the detection of gravitational waves—Rainer Weiss, Kip S. Thorne, and Barry C. Barish—visited the site of *GRAVITATIONAL RIPPLES.* They were in Stockholm to receive the Nobel Prize in physics for their discovery. Weiss wrote me afterwards:

> The sculpture reminds us of two dramatic events in nature. Both are the result of the release of an enormous amount of energy. One is the wave that came from one of the largest earthquakes known, the other, the waves that came from a quake in the structure of space itself. The first generated a tsunami with heights as large as 30 meters. The other came from the collision of two black holes each weighing about 30 times the mass of our sun. The first occurred on Dec 26, 2004, near Indonesia. The other about a billion years ago in a galaxy a billion light years away which was detected as a slight tremor no larger than 1/1000 the size of an atomic nucleus by the Laser Interferometer Gravitational-Wave Observatory on September 14, 2015. The detection of these waves are a confirmation of Albert Einstein's theory of general relativity and an example of our ability to use technology to learn about nature. By coupling these two events the sculpture embodies both our fragility as well as our curiosity of the universe we live in.[107]

Speaking about fragility and excitement, and how it related to the tsunami, revealed its destructive side. Excited waves led to a serious collapse for many. Not only humans were affected, but a whole ecosystem was also overturned. In a public conversation at the Thielska Gallery next to the memorial site, with Professor in Science and Technology Studies, Cecilia Åsberg, we discussed the earthwork in relation to New

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[107] Rainer Weiss, email message to author, March 18, 2018.

Materialism and the ecological crisis. Åsberg's academic expertise and her resources from projects like that of The Posthumanities Hub made the conversation unfold differently than previous public presentations about the work. Usually, and for good reason, the talks were informed by sensitivities towards the people affected by it. The canceling of Swedish artist Jonas Dahlberg's Utøya monument *Memory Wound* haunted and taught us. It taught us that openness towards the relatives was fundamental. Speaking openly and sensitively was key for all of us. The two memorials differ on fundamental levels. First: *time.* The tsunami memorial was made more than ten years after the catastrophe and after relatives had fought for it. They wanted to see the Swedish state reach out, to pay respect they felt was lacking in 2004. Utøya, on the contrary, was still a very open wound when Dahlberg aimed to make the cut. Second: *culpability*. An unnamable non-human wave-force versus an idealistic right-winged crusader. The trauma of loss is immeasurable. One can obviously argue that natural disasters are the result of human-driven climate change. However, the tsunami confronts us with an uncomfortable rawness of the universe or cosmos. A non-human force, that we are enviably embedded in. Åsberg directed the conversation towards ecological responsibility and the sense of giving back:

> It [the memorial] re-situates us as people in ecological terms. But it also re-situates the non-human in ethical terms. Which I find very, very powerful. And I was thinking about a quote by thinker and philosopher Félix Guattari: "How do we change mentalities? How do we reinvent social practices that will give back to humanity, if it ever had it, a sense of responsibility? Not only for our own survival but equally for the future of all life on the planet. For animals and vegetal species. Likewise, for species, the music, the arts, cinema, the relation with time, love and compassion for others, the feeling of fusion of the heart of cosmos." I believe that Guattari's question is how to give back. How to create a sense of responsibility or give the ability to respond back? Listen in perhaps? Something that is very much in accord with your methods and *working-with*.[108]

I believe it is an essential question. How to give back? Not only to the relatives or the "Swedish victims" as it is mainly pronounced in the context of the tsunami. I had a strong reaction against the word *victims.* As if we dressed the force, the aforementioned excitation wave, in human clothes, as the abuser. Victim [late 15th century (denoting a creature killed as a religious sacrifice): from Latin *victima*. Etymology: From Proto-Indo-European **weyk-* ("to choose, separate out, set aside as holy, consecrate, sacrifice"), same source as Proto-Germanic **wīhą* ("sacred place or thing") (Gothic 𐍅𐌴𐌹𐌷𐍃 (weihs)) and English *witch*.] What does it mean to give back? Is it a sort of surrender to "the strange and deep forces that bind and unite us" as beings on this very planet? To honor the rawness, the uncertainty, the rise, and fall, together and in solitude? The iterative ongoing-ness with all its meltdowns?

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[108] My transcript of the recorded conversation.

For the first time in public, the site was spoken of in the context of being a biotope in itself. A site that presents itself as a cradle for more-than-humans. Nature's probability of an utterance with constant variation underlines the process of mourning. It never finishes or stops. The way of giving back might have to do with letting go of the idea, that things are done. Quantum theory has taught us that nothing is ever fixed, not even the past.[109] The collective trauma of the tsunami stays with the earth and with the ones who experienced it. Intuitively, soil and plants—in their own many-voiced aggregate—became a helpful metaphor of living and dying with the planet in process.

After the public talk, Åsberg and I continued our conversation into the field of *queer death*. Linköping University fosters platforms of New Materialism and deviants of it, such as the Queer Death Studies Network (QDSN). To be confronted with dying and mourning in this queer way, was new to me at that point, not the queering aspect of living and dying, but that it had a name. A study. To be exposed to the modeled concepts within queer death studies, such as "un/grievable deaths and un/liveable lives," made sense in relation to the site and the process of working-with the site. In my conversations with the relatives, we discussed this dimension; how a disaster like this, reveals the appalling inequalities. The epicenter of the 9.0 magnitude quake was located below the Indian Ocean, and most of the affected regions were poor counties, places with fragile economies dependent on tourism and fishing. One-third of the deceased were children. The precariousness of their small bodies could not withstand the surging waves. The energy of the earthquake could be compared to 1,500 times a Hiroshima-type atomic bomb. The sudden vertical rise of the seabed killed at least 227.898 people. To strive to understand the dimension of death while working-with and speaking-with has made an eternal impact on me.

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[109] Karen Barad, "Troubling Time/s and Ecologies of Nothingness: Re-turning, re-membering, and facing the incalculable," *New Formations* (September 2017): 71.

> In the context of QDS, to queer issues of death, dying and mourning means to unhinge certainties, "undo normative entanglements and fashion alternative imaginaries" beyond the exclusive concern with gender and sexuality, often associated with the term 'queer' (Giffney and Hird 2008, 6). In other words, 'queer' in QDS refers to both: (1) a noun/an adjective employed in researching and narrating death, dying and mourning in the context of queer bonds and communities, where the subjects involved, studied or interviewed and the relations they are involved in are recognised as 'queer'; and (2) a verb/an adverb that describes the processes of going beyond and unsettling (subvert-ing, exceeding) binaries and given norms and normativities. Consequently, 'queer' becomes both a *process* and a *methodology* that is applicable and exceeds the focus on gender and sexuality as its exclusive concerns. As Giffney and Hird emphasise, queer theorising is characterised by "a spirit of critique [...] a respect for difference, dedication to self-reflexivity, and drive towards revision," combined with 'openness' to different frameworks and analytical tools as well as "a commitment to foregoing ownership of the word 'queer'." [110]

It might be controversial to bring in queering in the context of a national public memorial. But in this context, the concept of queering exceeds gender and sexuality. The productive aspect in this language of QDS is the undoing of normativity. It is my belief that one, in confrontations with death, touches forces beyond the rational/national, etc. One touches both the deep entanglement and the hardcore collapse of the selfsame. One touches the vulnerability innate in our relations to cosmic and material transformation. In/separability, seem to be a figure to work further with. Its relation to our current situation, the fast-moving extinction. We disturb the globe, and the globe disturbs us back. Attraction, repulsion, *perturbation*. The word stems from Latin *perturbatio(n-)*, from the verb *perturbare* "disturb greatly," and has everything to do with events caused by an outside force.

so far _ summary

Tension and fear. To include *GRAVITATIONAL RIPPLES* was connected to aspects of fear. The fear grew, but so did also a conviction that the work plays an important role in this invocation. The investigation into *excited states* is not only joy and playful; it bears a deep and jointed pain of sorts. Excited states can show as infinite love, physical stimulation, bursts of energy, but the state itself is ephemeral. It is always about to disappear. It is intra-linked with loss. It exists simultaneously in and out of time. There is a reason an orgasm is also known as a tiny death. An excited state figurated on the verge between life/death. Or as Barad writes, "living and dying are inseparable (though not the same): the dying is within the living within the dying."[111] The state can be a glimpse of something beyond this part of reality. The perversion inherent in quantum physics and tantra wish to elevate beyond any ground state and touch the infinite. Excited states cannot be escaped, neither the ones we create ourselves, nor the excited states of our surroundings. Working with the two biotopes *KLIT* and *GRAVITATIONAL RIPPLES* taught me things about excitement: The wonders of the double-slit experiment. The threat of more-than-human excitement, like the wave excitations. The unfathomable cosmic forces of being bent by space-time itself.

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[110] Marietta Radomska, Tara Mehrabi, and Nina Lykke, "Queer Death Studies: Coming to Terms with Death, Dying and Mourning Differently. An Introduction," *Women, Gender & Research*, no. 3–4 (September 2019): 6.

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[111] Karen Barad, "No Small Matter — Mushroom clouds, ecologies of nothing and strange topologies of spacetimemattering," in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, eds. Anna Tsing, Heather Swanson, Elaine Gan, and Nils Ole Bubandt (Minneapolis, MN: University of Minnesota Press, 2017), 112.

Chapter [knot] III: WEIRD O

Figure 10: Color ref. *Thought-Forms*, Red, a.k.a. Sensuality.

> It is my personal opinion that in the science of the future reality will *neither* be “psychic” *nor* “physical” but *somehow both and somehow neither*.[112]
>
> —Wolfgang Pauli

> The old saying of the two kinds of truth. To the one kind belongs statements so simple and clear that the opposite assertion obviously could not be defended. The other kind, the so-called deep truths, are statements in which the opposite also contains deep truth.[113]
>
> —Niels Bohr

The first section in this knot presents how Wolfgang Pauli became a spiritual pale ghost in my exploration of cu^{n}t-splicing. I will touch upon discussions and dis/agreements from the correspondences between Pauli and Niels Bohr and correspondences between Pauli and Carl Gustav Jung. I will not approach these documents as a historian, but rather use fragments to guide me deeper into the cave of the quantum realm (and beyond) in my speculations around excited states.

The second section expands on my neutrino fieldwork. It revolves around search and research carried out during my stay at CERN in 2018, and my conversations with neutrino scientist D. Jason Koskinen, from the Niels Bohr Institute, in 2019. This section addresses the terminologies linked to the neutrino and examines how these terms overlap with those of tantric technology. This knot also speaks into how these meetings with physicists forced me to cling to my own embodied knowledge as artist and kundalini yoga practitioner. Finally, it expands on an aha moment of understanding the relation between *stuff* and *the vacuum*.

FIRST SECTION
pauli
pauli / jung
pauli / bohr – the question on positioning

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[112] Abraham Pais, The Genius of Science: A Portrait Gallery of Twentieth-Century Physicists (London: Oxford University Press, 2000), 120.

[113] “Discussion with Einstein on Epistemological Problems in Atomic Physics,” in Paul Arthur Schilpp, ed., Albert Einstein: Philosopher-Scientist (Evanston, IL: The Library of Living Philosophers, Inc., 1949), 240.

SECOND SECTION
ghost particle
terminology
left–handedness
flavor oscillation
cøsmic strike
horny vacuum

First Section

pauli

I had already crossed paths with the works of physicist Wolfgang Pauli before my visit at CERN. I knew about his eccentric mind, his attraction to mysticism, his relation to the number 137 and his dialogues with Jung, his time at the Niels Bohr Institute, the exclusion principle, and the so-called Pauli effect.[114] It was in a letter addressed to the "radioactive ladies and gentlemen" that Pauli declared his theory of the subatomic particle, the neutrino, in 1930. He suggested that the particle had an infinite small mass—close to no mass—that would explain the mystery of the missing energy in radioactive beta decay processes. Suggesting a new particle was a big thing in 1930, and Pauli also describes his proposal with a certain sense of horror. As neutrino physicist D. Jason Koskinen writes in my *[WEAK] FORCE* (2019) exhibition catalog for the Museum of Contemporary Art, Roskilde:

> Pauli himself had some unease about his new idea, which is captured by Pauli telling his friend Walter Baade: "I have done a terrible thing today, something which no theoretical physicist should ever do. I have suggested something that can never be verified experimentally." [Hoyle. Concluding remarks. In Proceedings of the Royal Society of London A : Mathematical, Physical and Engineering Sciences, volume 301, page 171, 1967.] Despite the pessimistic prediction the neutrino was in fact discovered in 1956 by C. Cowan and F. Reines at the Savannah River nuclear power plant in the United States.
>
> So, why the almost quarter century delay between theoretical proposal of the neutrino and its experimental discovery? The reason is almost entirely related the neutrino's ghost-like property of not colliding with things. Unlike electrons, photons (light, radio waves, x-rays), and all other known particles, the neutrino has the lowest probability of colliding, or interacting, with atoms because the neutrino only interacts via the two weakest forces: the

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[114] Pauli is known for many things, also the so-called Pauli effect, a term referring to the supposed tendency of technical equipment to encounter critical failure in the presence of certain people—unruly equipment failure! It was named after Pauli, after numerous instances where experiment would break down if Pauli was present in the room or even nearby. With this in mind, I move forward.

weak force and *gravity.*[115]

I will return to the neutrino and *weak force* in section two of this knot. This section focuses on Pauli as a thinker and his correspondences with Bohr and Jung. Besides being a famed theoretical physicist, Pauli was (unofficially) attracted to spirituality, alchemy, and the occult. It was due to this split-passion—physics and spirituality—that he became a key figure in my search and research. Pauli had no interest in exposing his pull towards the spiritual; at least he wanted to "solve" it first. His unpublished essay "MODERN EXAMPLES OF 'BACKGROUND PHYSICS'" (1948)[116] reveals a desire to regard physics and psychology as complementary types of examinations. In the opening chapter "Physical Terms as Archetypal Symbols," he writes that it "appears to be essential to have *recourse* to the archetypal background of the *scientific terms and concepts.*"[117] In this essay, Pauli lists examples of figures from his nightly dreams: waves, electrical dipole, magnetism, radioactivity, etc. He points towards his own initial skepticism towards entering this analysis, a psychological reading. He perceived the dreams as solely leftover images from his daily life as a physicist and was afraid of abusing scientific terminology. Later, however, he began to see certain similarities between a physicist's dream and a layman's dream, leading him to acknowledge that these fantasies or dreams were "neither meaningless nor purely arbitrary but rather convey a sort of 'second meaning' of the terms applied." He wrote: "This seems to me today ample proof of the fact that the kind of imagination I call 'background physics' is of an archetypal nature."[118]

In scientific circles, Pauli was known as a raw sceptic, a devil's advocate, a troublemaker. In the Niels Bohr Archive is a wonderful version of the play *Faust* [The Copenhagen Faustparodie] (1931)[119], where all the characters are replaced with physicists and Pauli takes the role of Mephistopheles. In books about Pauli, the problems of his personal life are well spelled out. He had issues with his father, his mother, wife one, wife two, with prostitutes, and was probably drinking too much. These obstacles eventually led him to Carl Gustav Jung in 1933. Jung did not become Pauli’s psychoanalyst, but referred him to Dr. Erna Rosenbaum. In this way, the conversations between Pauli and Jung could focus on philosophy on the verge of science, spirituality, and psychology.[120]

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[115] D. Jason Koskinen, "The Science of Neutrinos & Thoughts from a Physicist," *[WEAK] FORCE*, 39.
[116] C. G. Jung and Wolfgang Pauli, *Atom and Archetype: The Pauli/Jung Letters, 1932-1958*, ed. C. A. Meier, trans. David Roscoe (Princeton: Princeton University Press, 2001), 179.
[117] Jung and Pauli, 179.
[118] Jung and Pauli, 179.
[119] "The Copenhagen Faustparodie," *CERN Accelerating Science*, last accessed November 12, 2021, https://timeline.web.cern.ch/copenhagen-faustparodie.

pauli / bohr – the question on positioning

When visiting the CERN archive—the repository of Wolfgang Pauli’s scientific papers—I was able to see and photograph letters from Pauli to Niels Bohr. These correspondences were written in Danish (Pauli knew the language from his time in Copenhagen) and in German, and later also in English. These letters affirm—together with the entire Pauli/Bohr correspondences from the Niels Bohr Archive—a very close relationship between Pauli and Bohr, as well as a deep, mutual respect. Their letters oscillate between scientific questions, personal notes, and philosophical questions. The concepts of position and observation, detached or non-detached, reoccur often. Bohr’s response to Pauli in a letter dated December 23, 1950, reveals the depth of both positions (here I have translated a second paragraph of the letter from Danish to English):

> [The spectator position you describe stands for me as a clear and confined possibility. But where I find myself in the spectator - actor situation is not easy to tell, as the curtain between stage and parquet persistently changes position. The question about openness and trust is neither as simple nor complicated as you want it to be, but all together the possibilities in the world of fate and actions where you, in your own manner, so sincerely seek peace in your study of contradictions. Whereas I, for better or for worse, yet again have to fight to attenuate the consequences of the contradictions by drawing attention to the things that after all connect the entire human race in life’s eternal, insecure and by fear and hope equally shaded play.][121]

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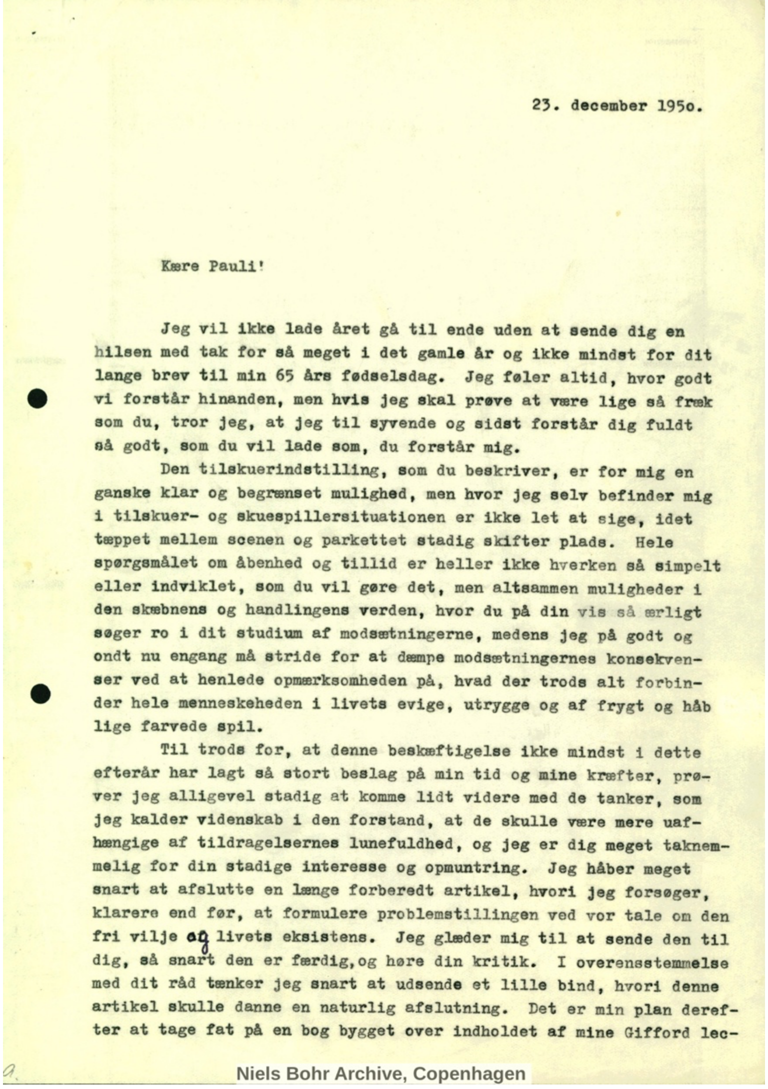
[120] Jung and Pauli, *Atom and Archetype*, xxxii.

[121] Letter BSC-PAU-501223f, accessed via Niels Bohr Institute, Copenhagen [my translation].



23. december 195o.

Kære Pauli!

Jeg vil ikke lade året gå til ende uden at sende dig en hilsen med tak for så meget i det gamle år og ikke mindst for dit lange brev til min 65 års fødselsdag. Jeg føler altid, hvor godt vi forstår hinanden, men hvis jeg skal prøve at være lige så fræk som du, tror jeg, at jeg til syvende og sidst forstår dig fuldt så godt, som du vil lade som, du forstår mig.

Den tilskuerindstilling, som du beskriver, er for mig en ganske klar og begrænset mulighed, men hvor jeg selv befinder mig i tilskuer- og skuespillersituationen er ikke let at sige, idet tæppet mellem scenen og parkettet stadig skifter plads. Hele spørgsmålet om åbenhed og tillid er heller ikke hverken så simpelt eller indviklet, som du vil gøre det, men altsammen muligheder i den skæbnens og handlingens verden, hvor du på din vis så ærligt søger ro i dit studium af modsætningerne, medens jeg på godt og ondt nu engang må stride for at dæmpe modsætningernes konsekvenser ved at henlede opmærksomheden på, hvad der trods alt forbinder hele menneskeheden i livets evige, utrygge og af frygt og håb lige farvede spil.

Til trods for, at denne beskæftigelse ikke mindst i dette efterår har lagt så stort beslag på min tid og mine kræfter, prøver jeg alligevel stadig at komme lidt videre med de tanker, som jeg kalder videnskab i den forstand, at de skulle være mere uafhængige af tildragelsernes lunefuldhed, og jeg er dig meget taknemmelig for din stadige interesse og opmuntring. Jeg håber meget snart at afslutte en længe forberedt artikel, hvori jeg forsøger, klarere end før, at formulere problemstillingen ved vor tale om den fri vilje og livets eksistens. Jeg glæder mig til at sende den til dig, så snart den er færdig,og høre din kritik. I overensstemmelse med dit råd tænker jeg snart at udsende et lille bind, hvori denne artikel skulle danne en naturlig afslutning. Det er min plan derefter at tage fat på en bog bygget over indholdet af mine Gifford lec-

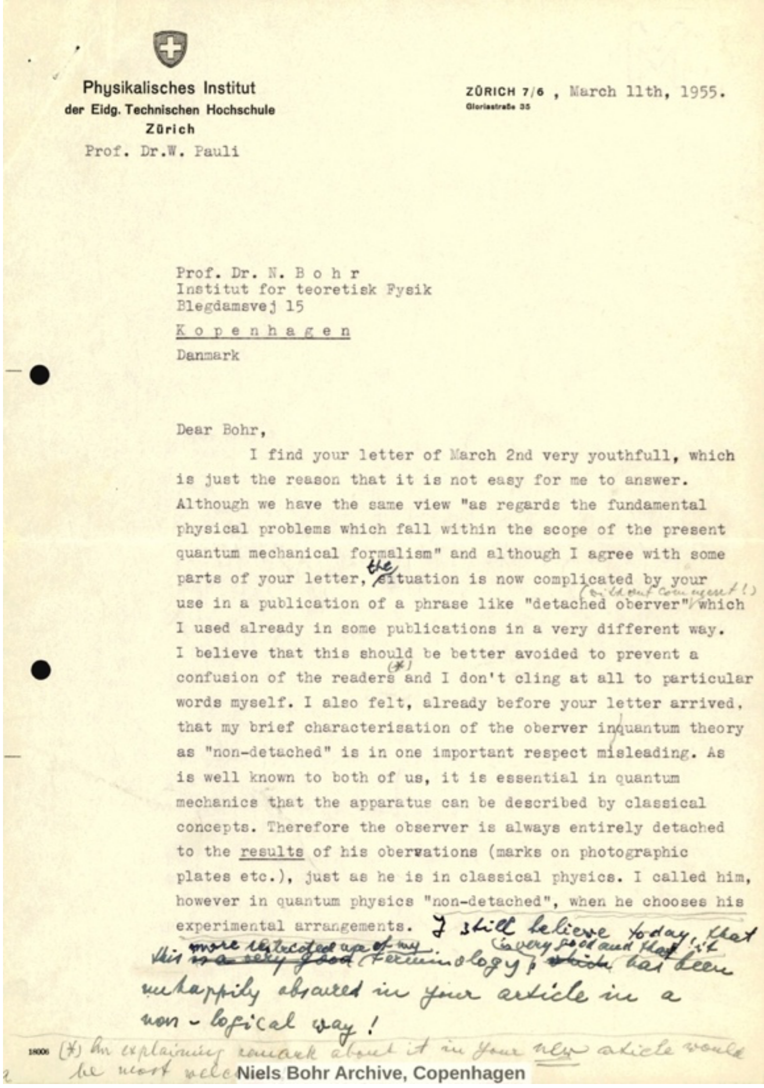
a.

Niels Bohr Archive, Copenhagen

Figure 11: Letter to Pauli from Bohr, 23.12.1950.
First page letter BSC-PAU-501223f, accessed via Niels Bohr Archive, Copenhagen.

I was intrigued by this theory about position. It is a fundamental question in physics, as well as in spiritual work. Position, un/rest, situatedness, non/local, are haunting concepts. My work with the neutrino was partly about the desire to leave a local position and tap into a different realm. To make a radical jump into a different state. And by doing so, acknowledging other agencies, staying with them. Very in line with the more-than-human theories; an attention and engagement towards the strangers within. But, as quantum physics confirms, position and outer circumstances are enviably dragged into the experiments.

Positioning is a hot topic in discussions on the "detached observer." And although *detached* might have represented an idea in science, it is an unfortunate label in quantum physics as experiments repeatedly have proven the active role of the observer. Pauli outlines that the term “non-detached” is misleading too, as the observer is always *entirely* involved in the result. This is at the core of quantum thinking: the observers are part of any “objective” description. From within this non/detached conversation, Pauli avowed to Bohr: “I confess, that very different from you, I do find sometimes scientific inspiration in mysticism (If you believe I am in danger, please let me know).”[122]



Physikalisches Institut
der Eidg. Technischen Hochschule
Zürich
Prof. Dr.W. Pauli

ZÜRICH 7/6 , March 11th, 1955.
Gloriastraße 35

Prof. Dr. N. Bohr
Institut for teoretisk Fysik
Blegdamsvej 15
Kopenhagen
Danmark

Dear Bohr,

I find your letter of March 2nd very youthfull, which is just the reason that it is not easy for me to answer. Although we have the same view "as regards the fundamental physical problems which fall within the scope of the present quantum mechanical formalism" and although I agree with some parts of your letter, the ~~situation~~ situation is now complicated by your use in a publication of a phrase like "detached oberver" (without comment!) which I used already in some publications in a very different way. I believe that this should be better avoided to prevent a confusion of the readers(*) and I don't cling at all to particular words myself. I also felt, already before your letter arrived, that my brief characterisation of the oberver in quantum theory as "non-detached" is in one important respect misleading. As is well known to both of us, it is essential in quantum mechanics that the apparatus can be described by classical concepts. Therefore the observer is always entirely detached to the results of his oberwations (marks on photographic plates etc.), just as he is in classical physics. I called him, however in quantum physics "non-detached", when he chooses his experimental arrangements. I still believe today, that this more restricted use of my ~~is a very good~~ terminology (is very good and that it ~~which~~ has been unhappily abused in your article in a non-logical way!

18006 (*) An explaining remark about it in your new article would be most welc

Niels Bohr Archive, Copenhagen

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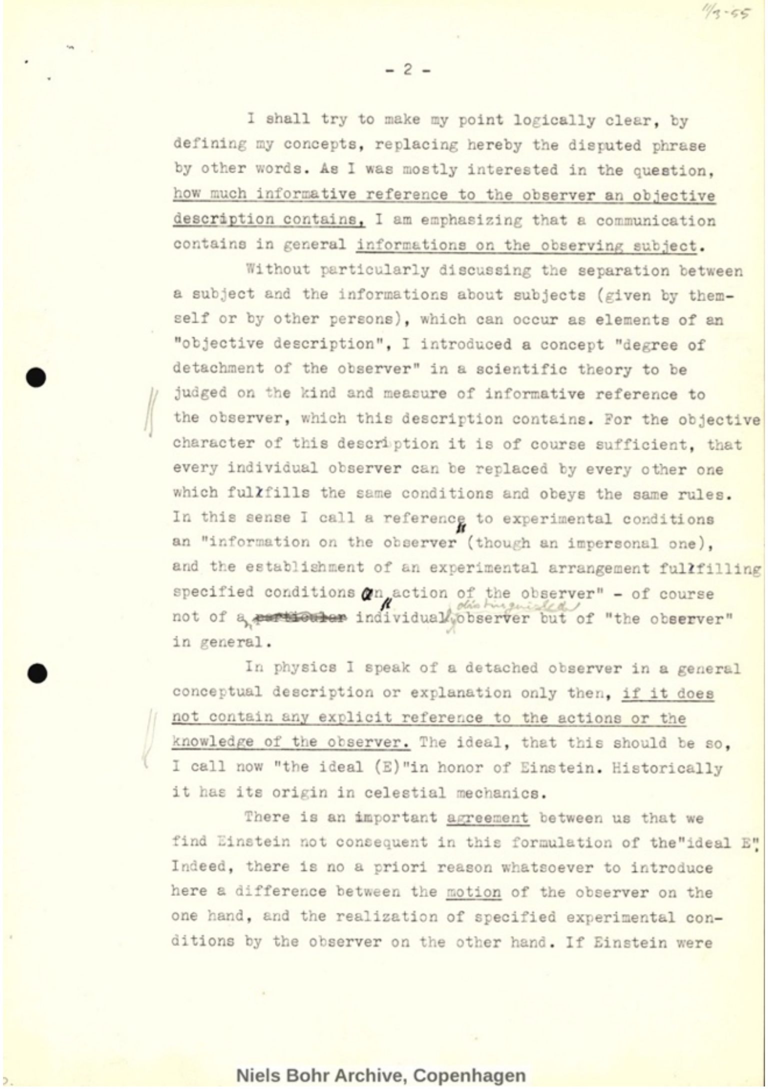
[122] Letter BSC-PAU-550311t, accessed via Niels Bohr Institute, Copenhagen.



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- 2 -

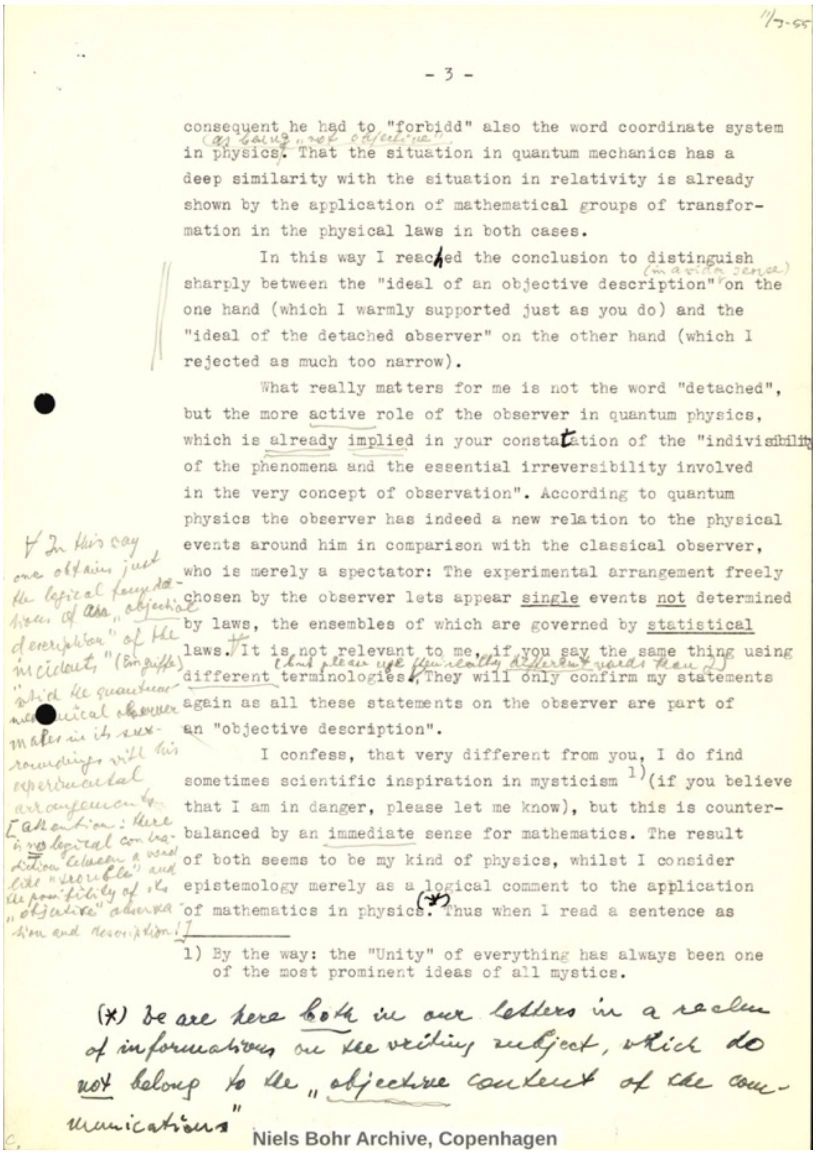
I shall try to make my point logically clear, by defining my concepts, replacing hereby the disputed phrase by other words. As I was mostly interested in the question, how much informative reference to the observer an objective description contains, I am emphasizing that a communication contains in general informations on the observing subject.

Without particularly discussing the separation between a subject and the informations about subjects (given by themself or by other persons), which can occur as elements of an "objective description", I introduced a concept "degree of detachment of the observer" in a scientific theory to be judged on the kind and measure of informative reference to the observer, which this description contains. For the objective character of this description it is of course sufficient, that every individual observer can be replaced by every other one which fulfills the same conditions and obeys the same rules. In this sense I call a reference to experimental conditions an "information on the observer" (though an impersonal one), and the establishment of an experimental arrangement fulfilling specified conditions "an action of the observer" - of course not of a ~~particular~~ individual distinguished observer but of "the observer" in general.

In physics I speak of a detached observer in a general conceptual description or explanation only then, if it does not contain any explicit reference to the actions or the knowledge of the observer. The ideal, that this should be so, I call now "the ideal (E)"in honor of Einstein. Historically it has its origin in celestial mechanics.

There is an important agreement between us that we find Einstein not consequent in this formulation of the"ideal E". Indeed, there is no a priori reason whatsoever to introduce here a difference between the motion of the observer on the one hand, and the realization of specified experimental conditions by the observer on the other hand. If Einstein were

Niels Bohr Archive, Copenhagen



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- 3 -

consequent he had to "forbidd" also the word coordinate system in physics (as being „not objective"). That the situation in quantum mechanics has a deep similarity with the situation in relativity is already shown by the application of mathematical groups of transformation in the physical laws in both cases.

In this way I reached the conclusion to distinguish sharply between the "ideal of an objective description" (in a wider sense) on the one hand (which I warmly supported just as you do) and the "ideal of the detached observer" on the other hand (which I rejected as much too narrow).

What really matters for me is not the word "detached", but the more active role of the observer in quantum physics, which is already implied in your constatation of the "indivisibility of the phenomena and the essential irreversibility involved in the very concept of observation". According to quantum physics the observer has indeed a new relation to the physical events around him in comparison with the classical observer, who is merely a spectator: The experimental arrangement freely chosen by the observer lets appear single events not determined by laws, the ensembles of which are governed by statistical laws.† It is not relevant to me, if you say the same thing using different terminologies (but please use then really different words than I). They will only confirm my statements again as all these statements on the observer are part of an "objective description".

† In this way one obtains just the logical foundations of ~~the~~ an „objective description" of the incidents" (Eingriffe) which the quantum-mechanical observer makes in its surroundings with his experimental arrangements. [attention: there is no logical contradiction between a word like "trouble" and the possibility of the „objective" observation and description!]

I confess, that very different from you, I do find sometimes scientific inspiration in mysticism [1] (if you believe that I am in danger, please let me know), but this is counterbalanced by an immediate sense for mathematics. The result of both seems to be my kind of physics, whilst I consider epistemology merely as a logical comment to the application of mathematics in physics.(*) Thus when I read a sentence as

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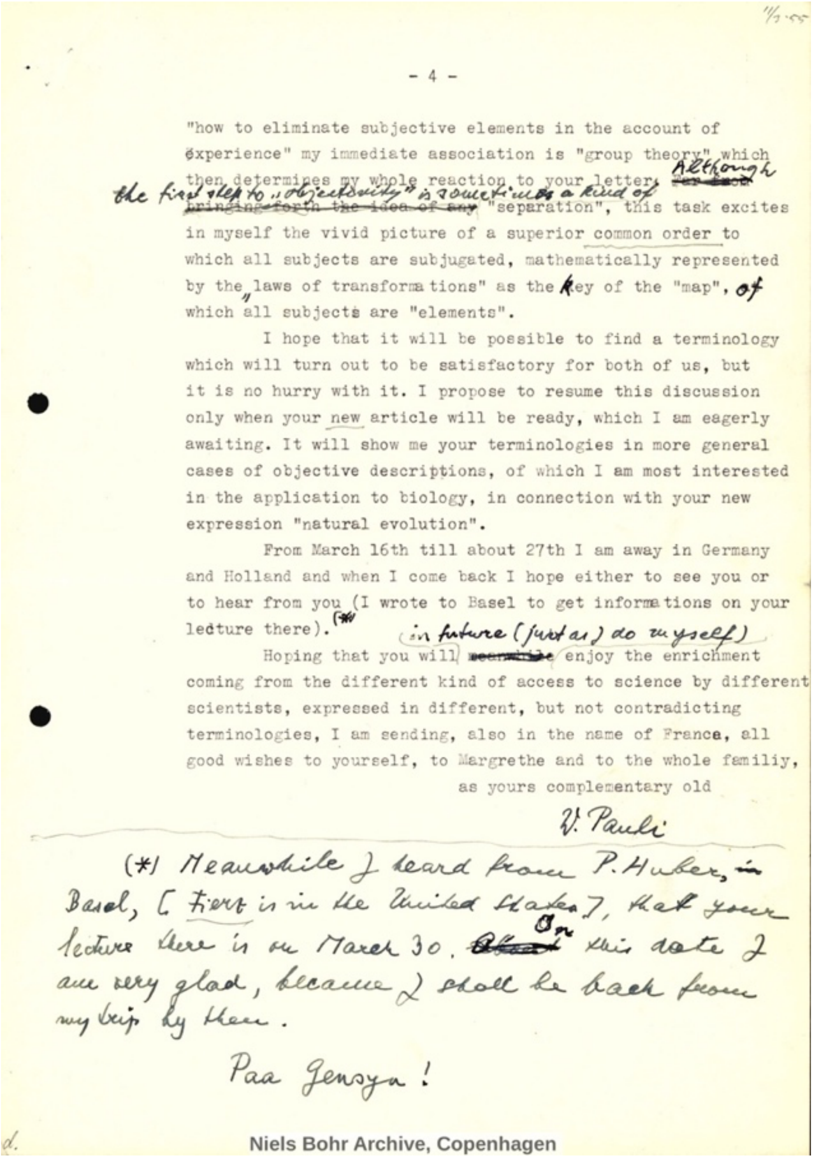
[1] By the way: the "Unity" of everything has always been one of the most prominent ideas of all mystics.

(*) We are here both in our letters in a realm of informations on the writing subject, which do not belong to the „objective content of the communications"

Niels Bohr Archive, Copenhagen



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– 4 –

"how to eliminate subjective elements in the account of experience" my immediate association is "group theory" which then determines my whole reaction to your letter, ~~For each~~ Although the first step to „objectivity" is sometimes a kind of ~~bringing forth the idea of any~~ "separation", this task excites in myself the vivid picture of a superior common order to which all subjects are subjugated, mathematically represented by the „laws of transformations" as the key of the "map", of which all subjects are "elements".

I hope that it will be possible to find a terminology which will turn out to be satisfactory for both of us, but it is no hurry with it. I propose to resume this discussion only when your new article will be ready, which I am eagerly awaiting. It will show me your terminologies in more general cases of objective descriptions, of which I am most interested in the application to biology, in connection with your new expression "natural evolution".

From March 16th till about 27th I am away in Germany and Holland and when I come back I hope either to see you or to hear from you (I wrote to Basel to get informations on your lecture there).(*)

Hoping that you will ~~meanwhile~~ in future (just as I do myself) enjoy the enrichment coming from the different kind of access to science by different scientists, expressed in different, but not contradicting terminologies, I am sending, also in the name of Franca, all good wishes to yourself, to Margrethe and to the whole familiy,

as yours complementary old

W. Pauli

(*) Meanwhile I heard from P. Huber, ~~in~~ Basel, [Fierz is in the United States], that your lecture there is on March 30. ~~About~~ On this date I am very glad, because I shall be back from my trip by then.

Paa Gensyn!

Niels Bohr Archive, Copenhagen

Figure 12: Letter to Bohr from Pauli, 11.03.1955.
Letter BSC-PAU-550311t, accessed via Niels Bohr Archive, Copenhagen.

pauli / jung

The correspondences between Bohr and Pauli run parallel to the letters between Pauli and Jung. *Atom and Archetype — The Pauli/Jung Letters 1932–1958* displays how Pauli sent descriptions of 1,300 dreams to Jung, out of which Jung selected 400 for analysis. These dream analyses and conversations coincided with Jung's theory of synchronicities. Jung began developing his theory about "meaningfully related events that appear with no causal relationship"[123] in 1928 when exposed to the Chinese alchemical treatise *The Secret of the Golden Flower.* Here, he found the "Chinese notion of time as a continuum in which certain qualities manifest relatively simultaneously in different places."[124] This idea of synchronicity contains two crucial components: *time* and *meaning*. *Meaning* is here connected to Jung's concept of archetypes, described as "formal factors responsible for the organization of unconscious psychic processes" and as "patterns of behavior." The archetypes have a "specific charge" and "develop numinous effects which express themselves as affects."[125] Jung's encounters with Pauli helped him to further develop this thinking on the basis of quantum theory and maybe on quantum entanglement (i.e., the phenomenon that two entangled parts of a particle act synchronically, no matter the distance). Jung was definitely squeezing or bending quantum entanglement to find a fit for the matrix of the psyche. In a letter dated November 24, 1950, Pauli writes to Jung about the concept of synchronicity. He is skeptical towards Jung's use of quantum physics and suggests not to delete but rather extend and elucidate the argument.[126] He points to Jung's placing of space and time as opposites, arguing that they are not true opposites but in-folded space-time, which both general relativity theory and quantum mechanics demonstrate.[127]

The letters between Pauli and Jung reveal how boundaries were pushed between the known and the unknown. Both Pauli and Jung had the imagination to cross borders, to go far out and deep into the search for links between the observable and the hidden. Both were well aware of quantum theory's radical impact on thinking and being. Both delved deeper into mythology, philosophy, religion, alchemy, and historical notions of science to find evidence for their intuition that dreams could be complementary conceits—spaces in which to discover the dimensions of the unknown. What I enjoyed, in reading Pauli, was a sensibility towards the world, coming forth in comments like: "beside physics, psychology, and a neutral language, a fourth element is needed—Eros."[128] I found Pauli and Jung's correspondences relevant in relation to cu^{n}t-splicing different domains. However, it also exposed a huge matrix of physics and the spiritual that is beyond my capacity. I, therefore, kept my focus on my interest in excited states in particles and bodies, different energies, different intensities.

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[123] Jung and Pauli, *Atom and Archetype*, 24.
[124] Jung and Pauli, 34.
[125] C. G. Jung, *Synchronicity: An Acausal Connecting Principle*, trans. R. F. C. Hull (Princeton: Princeton University Press, 2010), 29.
[126] Jung and Pauli, *Atom and Archetype*, 55.
[127] Jung and Pauli, 53–59.
[128] Jung and Pauli, xxxvii.

In 1925, Pauli announced the exclusion rule, later known as the Pauli exclusion principle. For this, he received the Nobel Prize in 1945. In the field of chemistry, the concept of the electron spin has had important consequences. Largely due to the fact that the Pauli exclusion principle implies that no orbital can contain more than two electrons (with opposite spin). This rule/principle is put forward in a letter to Bohr, who responds that this might be a "decisive turning point" and that it is "complete insanity." Bohr had the habit of condemning new proposals with comments like, "interesting but not crazy enough."[129] Complete insanity is therefore to be read as an affirmation!

As such, the correspondences show a certain openness, a willingness to expand beyond "reason." The same applies to the discussions on the use of the numbers 3 and 4. Pauli believed in the Seal of Solomon—a double trinity, in which "Matter, the dark principle rises, and spirit, the bright principal descent. In the middle they create the intermediary realm, in which the *infans solaris* is born."[130] *Infans solaris* means the liberated world soul. I notice that: "In tantrism the Seal of Solomon is one of the most important attributes of the *anahata*, the heart chakra"[131] Furthermore the sign is used in theosophy. According to Jung, the world should be understood through the *quaternité*. Jung believed that the world was embedded in a four-fold structure, understood as squared or circular (*circula).* This relates to his interest in the mandala, a pattern he studied deeply, also in relation to his theory on synchronicity. These two worldviews (the 3 or 4 folded) are hotly discussed in the Pauli and Jung letters. Jung writes in *Mysterium Coniunctionis – An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy:*

> It is the Western equivalent of the fundamental principle of classic Chinese philosophy, namely the union of yang and yin in tao, and at the same time a premonition of that "tertium quid" which, on the basis of psychological experience on the one hand and Rhine's experiments on the other, I have called "synchronicity". If mandala symbolism is

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[129] Arthur I. Miller, *137: Jung, Pauli, and the Pursuit of a Scientific Obsession* (New York: W. W. Norton & Company, 2009), 61.
[130] Remo F. Roth, *Return of the World Soul: Wolfgang Pauli, C. G. Jung and the Challenge of Psychophysical Reality* (Pari, Italy: Pari Publishing, 2011), 93.
[131] Roth, 97.

> the psychological equivalent of the unus mundus, then synchronicity is its parapsychological equivalent.[132]

In late 1924 (after years of being nagged by Jung for not integrating the fourth and female aspect of his dreams) Wolfgang Pauli made a huge leap by proposing the idea of a fourth quantum number. What a wonderful synchronicity. Pauli's interest in dreams and the meaning of numbers did not come out of nothing. His early mentor Arnold Sommerfeld believed in the Kabbala, where numbers are charged with insights into the beyond. As mentioned, the number 137 was an obsession for both Sommerfeld and Pauli. I used this number myself in the public artwork *VULGUS* (2016-20), containing 137 tongues. I will not go deeper into this, the work was destroyed in the public space, and the museum's insurance would not cover the cost of recreating it. Pauli died in a hospital room with the number 137 on the door.

https://www.cunt-splice.agency/weird-o/#vulgus+%5B2016%5D

https://www.cunt-splice.agency/weird-o/#pauli%27s+dream+bed%E2%80%94+miniature+neutrino+horns+on+hotbed+%5B2019%5D

Second Section

ghost particle

Neutrinos are fundamental particles. Meaning, they can't be broken down into smaller parts. Neutrinos are leptons without electrical charge. They can only "sense" weak force and gravity. Neutrinos are therefore elusive creatures that travel through space-time, penetrating almost everything, cutting directly through the universe. Every second, about 400 trillion neutrinos from the sun pass through each one of us.[133] We ourselves emit about 400 neutrinos in return over a lifetime due to the radioactivity stemming mainly from our bones. If you ate a banana this morning, you are an even better neutrino-generator, as bananas are high on radioactive potassium-40. As such, we all bear a little bit of radioactive stuff and are persistently penetrated by neutrinos. To make it more graspable; imagine there are more neutrinos than photons (light particles).

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[132] C. G Jung, *Mysterium Coniunctionis*, trans. R. F. C. Hull (Princeton: Princeton University Press, 1977).

[133] Frank Close, *Particle Physics: A Very Short Introduction* (Oxford: Oxford University Press, 2004), 41.

Neutrinos are created by various radioactive decays stemming from nuclear reactors, nuclear bombs, supernovas, neutron stars, and other huge cosmic events. Scientists talk about the neutrino as a messenger from the unknown universe. Today there are different labs detecting these far-out neutrinos. The labs are situated in remote places on earth, deep down, away from the cosmic or nuclear radiation that contaminates our planet. One is placed underneath a mine inside a mountain in Japan. Another, the biggest lab, is situated in the glacial ice of the South Pole and resembles a gigantic reverse of Walter De Maria's *The Lightning Field* (1977).[134] Here, five thousand light sensors are buried 2.5 kilometers deep in the ice, creating a detecting field. The massive dark ice forms a perfect test site for neutrinos stemming from outer space. The huge column of energy that comes from the center of sources like black holes burst out a vast number of neutrinos. In this sense, it relates to gravitational waves, why a place like LIGO also conducts research on neutrinos. Returning to the idea of cosmic messengers that require a different kind of vision (including both gravitational waves and neutrinos), these phenomena can't be detected with the human eye. They call for other sensitivities.

Neutrinos can also be generated from artificial neutrino sources such as particle accelerators. The devices I have focused on in relation to my work are used in particle accelerators, more specifically neutrino horns, a tool for measurement. I would dare to state that these horns have become containers for my idiosyncratic neutrino imaginations. A neutrino is also called a *ghost-particle* due to its close-to-nothing mass. The phenomenon of a ghost is so loaded—or to phrase it in Derrida's words: "this element itself is neither living nor dead, present nor absent: it spectralizes."[135] Some neutrinos date all the way back to Big Bang. During a public conversation at BLOOM—Nature and Science Festival,[136] D. Jason Koskinen proposed that I had a few of those Big Bang neutrinos in me…. Neutrinos are cosmic travelers, unstoppable, connecting our bodies and the past universe. They pass through our bodies, creating a ghostly time left out of joint.

terminology

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[134] "Walter De Maria: The Lightning Field," *Dia:*, last accessed November 12, 2021, https://www.diaart.org/visit/visit-our-locations-sites/walter-de-maria-the-lightning-field.
[135] Jacques Derrida, *Specters of Marx* (New York and London: Routledge, 2006), 63.
[136] Bloom — Nature and Science Festival, Copenhagen, May 26, 2019.

Neutrino particles are loaded with very specific and quite eccentric terminology. In the context of neutrinos, scientists speak about *left-handedness*, *flavor oscillation*, *weak force*, *missing energy*, *daughters,* and *ghost particles*. This has intrigued me and led me to connecting these terms with the kundalini yoga and tantric technology. I was certainly quite surprised to discover that the two fields shared certain words. In my research on how excitement sits in the language of both physics and spirituality the neutrino simply made my work clearer. It was enticing to massage these two domains together, to cu^{n}t-splice them. The proposition was to call forth common words and abilities to create other perceptions and sensations. It turned out to invoke a certain erotic undertone in the language. At times it even got perverse, and it became somehow clear to me how this perviness, this energy, was added in both directions, to use the figuration of the cu^{n}t-splice. It is as if both the scientific particle terms and the tantric method gained something: The ghost-particle received an unforeseen body, and the tantric technology embodied a weird sensitization of the particle. These shared terms and the hermetic principle contained in both domains, helped the implosion. As Susan Sontag writes in the final line of *Against Interpretation*: “In place of a hermeneutics we need an erotics of art.”[137]

left–handedness

When I first met neutrino scientist D. Jason Koskinen at BLOOM in Copenhagen in 2019, I had already made *CØSMIC STRIKE* (2018), a work that was the outcome of my time spent at CERN.[138]

https://www.cunt-splice.agency/weird-o/#c%C3%98smic+strike+%5B2018%5D

I therefore had a basic knowledge on the concepts surrounding neutrinos. I had followed talks online and studied the books about Wolfgang Pauli, but to further understand the neutrinos, one-on-one dialogs with Koskinen were key. Koskinen got involved with my exhibition *[WEAK] FORCE* (2019) as public speaker and catalog contributor.
https://www.cunt-splice.agency/excited-errata/

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[137] Susan Sontag. *Against Interpretation* (New York: Farrar, Strauss and Giroux, 1964), 10.
[138] I was recipient of an Honorary Mention for the Collide International Award 2018 at CERN.

To give a sense of the conversation tone, I quote from his catalog text:

> I think it's worthwhile to note the commonality in language between intellectual disciplines—specifically art, spirituality, and physics—and how by sheer coincidence unrelated ideas can share the same definitions. In discussions with Lea about neutrinos, it was interesting that some of the physics terms that I have become accustomed to hearing are also used within the concepts of spirituality and meditation that are familiar to Lea and part of her art. For example, all neutrinos are left-handed, where just like a person's left hand, the spin of the neutrino (the direction your fingers curl) has a specific alignment when compared to the momentum direction (outstretched thumb) of the neutrino. Tantra and Kundalini practices also have concepts related to the left-hand path. For a physicist, left-handed is a mathematical reference relating to the chirality/helicity/weak isospin and coupling of some particles, e.g. neutrinos, to other fundamental particles via vector-axial (V-A) theory and the weak nuclear force. This is definitely not the same concept as what's found when looking at the same term, left hand, in other spheres of thought. So, it is refreshing to find that the "Horny Vacuum" is inspired and references this shared language of concepts without trying to make absolute parallels.[139]

When I visited CERN in 2018, I was overwhelmed by the range of facilities and experiments. I was faced with researchers who, like Koskinen, had studied these matters for decades and had therefore no reason to believe that I could obtain this complex knowledge fast. What I could contribute with was the unorthodox "quantum" knowledge I had gained access to through kundalini and tantra. A knowledge that is absolutely not a straightforward evidence-based quantum theory, but nevertheless, a technique to visit the unknown.[140] Compared to CERN's high-tech *cyborgian* complex, the tantric method bears different, but distinctive, embodied capacities that are more fragile and less measurable. Hence, my starting point in working with CERN was to stay with the probabilities of my system: to meet it all as an artist with a long-term interest in alternative perception, bringing tantric and kundalini technologies as a tool.

2018: I was walking around the storage facilities at CERN and found this huge, conical instrument, which turned out to be the so-called neutrino horn. I was given permission to borrow it as a "ready-made" tool for my further work. I was attracted to the horn, and understood that its usage was for rendering visible the neutrino, or more precisely, its ghostly signature. When I later returned to CERN it was with the aim to make an experiment where I could tap into the energy of this spooky particle. I borrowed one of their empty offices and did a meditation on the neutrino. The experiment was named *Tired Tantric Experiment* and resulted in idiosyncratic neutrino visions.

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[139] Koskinen, "The Science of Neutrinos & Thoughts from a Physicist."

[140] Achintya Rao, "Searching for the unknown," *LHC Physics at Ten* series, *CERN*, March 5, 2021, https://home.cern/news/series/lhc-physics-ten/searching-unknown.

> On a bedspread, a Tired Tantric Experiment was executed at CERN. 62-minute 3D animation (*Tired Tantric Experiment*), accompanied by the sound of a 62-minute mantra (Isht Sodhana Mantra Kriya), a solitary bedspread (Plasma Sheet), and a solitary conical object (Sushumna Nadi Avatar), pulled out of the hermetic grip of the European Organization for Nuclear Research storage facility. No ownership.[141]

Through this tantric meditation, I sought to become a trans(re)ceiver for the neutrinos. This was the beginning of trying to bypass my own human limitations, seeking nearer to particle-visions, a particular stimulus beyond the human. I involved the concept of tantric meditation for two reasons: First, I could use aspects of what I was taught during my kundalini teacher training, "The Quantum Technology of the Shabd Guru." Second, I could play on the term *left-handedness*, belonging both to the particle and the left-handed path in tantra. "Quantum Technology of the Shabd Guru" is a concept within kundalini yoga describing a pattern, "Form where do the patterns of Shabd Guru come? They exist from the beginning of creation. They are the tides and rhythms of the movement of the creative pulse of Infinite consciousness. They vibrate in all things continually."[142] In kundalini, as in many Eastern spiritual philosophies, is a belief that we are continuously patterned by the holographic records of the cosmos. That we can reprogram our perceptions and co-create reality with an active technology of light and sound. In other words, our collective thoughts and thought projections co-materialize the world. Looking closer at the definition of *shabd*: "sha" means the expression of ego, the attachments that constitute our sense of self; "bd" means "to cut out/off," hence to cut the ego. It is ultimately a method of removing the ego, elevating the vibratory frequency, a process that can be stimulated by the tongue, the voice, or vibratory instruments. Within kundalini yoga the smallest vibrational particles and quantum patterns are being seen as the seeds, acting blueprints for constructing larger patterns. Therefore, mantras, gong meditations, and celestial communication are used to connect with the cosmos. This tradition speaks of atoms of sound as molecular building blocks of language, thoughts, and mind.

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[141] Work notes from *CØSMIC STRIKE* (2018).

[142] Yogi Bhajan, *The Aquarian Teacher* (Santa Cruz, NM: Kundalini Research Institute, 2003), 71.

flavor oscillation

Learning about particles and their names was like being exposed to an odd family. The description of particle decay is literally a vocabulary of grandparents, parents, and daughters. Physicists talk about the use of parent-child particles. Koskinen paints the image of the proton as the grandparent. If the grandparent is smashed into something really hard—say, the Large Hadron Collider at CERN—the parents are born. A parent particle could be a pion. Parent particles, or pions, are unstable. The unstable excited parents must be directed into a focusing device (such as the neutrino horn) and further into a vacuum (i.e., a decay pipe/decay region). The unstable particles go downstream into the horn where their subsequent decay produces the neutrino particles, called the daughters. Why did the neutrinos become daughters and not sons? Did the elusive and "hard to get" properties of the neutrino fool scientists into using a stupid generalized gender stereotype? Luckily, these naughty daughters are gifted queer probabilities, in physics named the flavor oscillations. Could this queering aspect explain the commonly used rainbow ice metaphor? (You buy strawberry ice cream. But on your way home, the ice transforms to chocolate, and when you open the box, it's vanilla)?[143] Neutrinos have an electron-type flavor, a muon-type flavor, and a tau-type flavor. Many other particles, such as the electron, are static until they collide with something else. Neutrinos are the only particles that have flavor oscillation. They are in constant change. As such, neutrinos propagate and move through space in superposition. In their excited superposition, they are unreachable ghosts.

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https://www.cunt-splice.agency/weird-o/#pauli%27s+dream+bed%E2%80%94+miniature+neutrino+horns+on+hotbed+%5B2019%5D

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[143] "Neutrino flavors," *All Things Neutrino*, Fermi National Accelerator Laboratory, last accessed June 3, 2021, https://neutrinos.fnal.gov/types/flavor.

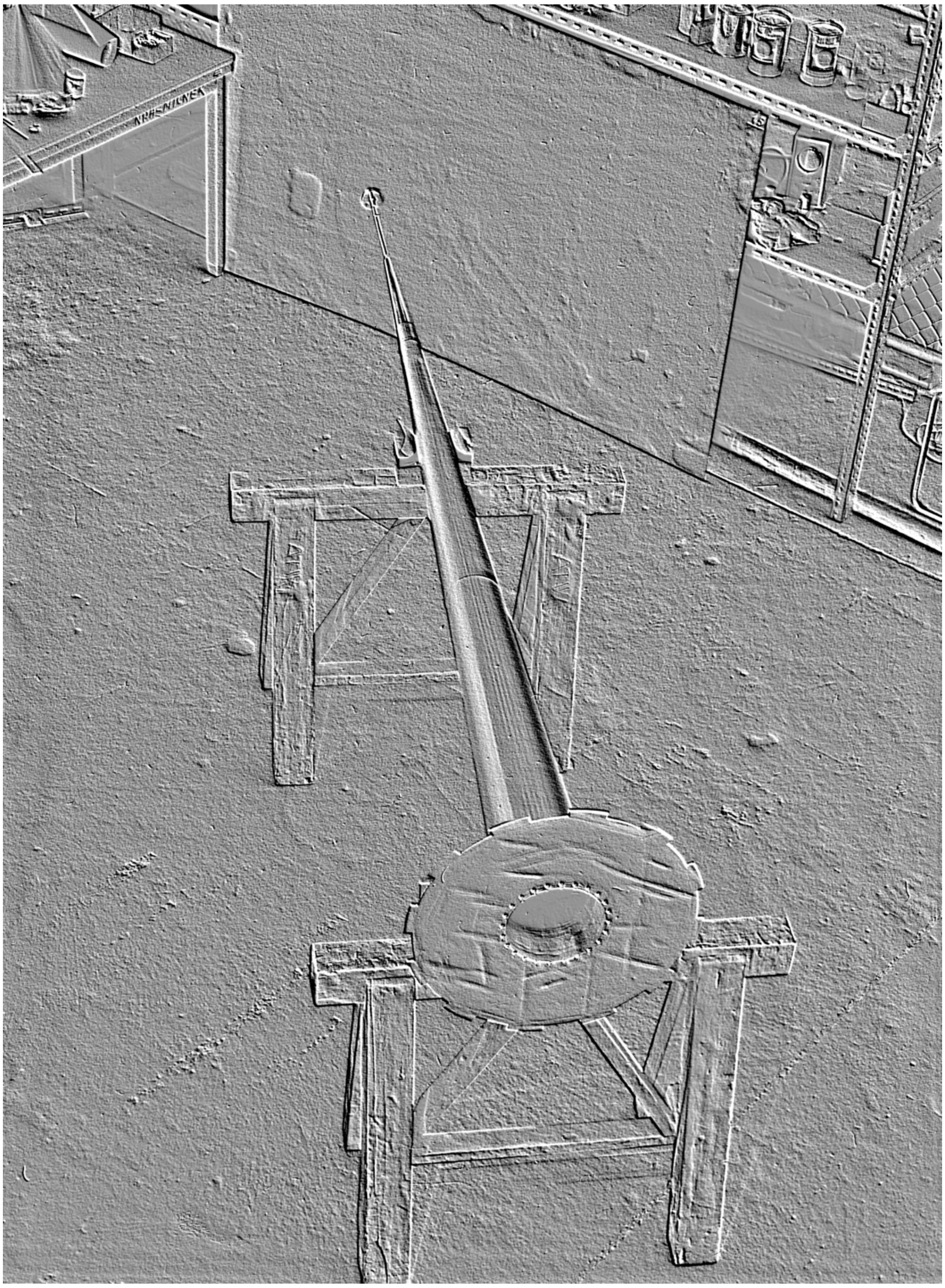

Figure 13: Neutrino Horn.
This horn is a high-current, pulsed focusing device selecting the particles
and focuses them into a sharp beam. © CERN Archive. Located 2018 [embossment added].

cøsmic strike

In a phone interview in 2020 with Marco Pasi[144] regarding the exhibition *Emma Kunz – Cosmos* at Aargauer Kunsthaus, we discussed my use of *I Ching* in *CØSMIC STRIKE*.

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[144] Pasi is currently Associate Professor and Director of the Centre for the History of Hermetic Philosophy and Related Currents at the University of Amsterdam (UvA).

Pauli's reflections on the matter played a role. He writes: "I often turn to it when interpreting dream situations. To me, 'normal' mathematics means algebra and especially differential and integral calculus; this of course does not exist in the *I Ching*. However, elementary arithmetic often crops up there (e.g., divisibility by 4), and the 64 signs also excited Leibniz´s mathematical imagination."[145] But the decision to include *I Ching* in *CØSMIC STRIKE* was probably more influenced by several artistic practices. Lee Lozano certainly played a role. "APRIL 17, 69 : "MY SUBSTITUTE FOR TV IS THE BOOK-OF-CHANGE" [146] or 'STRIKING' SIMILARITY IN STRUCTURE OF I CHING WITH THE STRUCTURE OF SUBATOMIC THEORY OF QUARKS."[147] *I Ching* is an oracle, an ancient method of deviation. One casts coins (originally yarrow stalks) and the outcome is interpreted by means of a special hexagram of two trigrams, composed of broken (yin) or solid (yang) lines.[148] Each line is interpreted in a verse, describing universal aspects of the human condition. Many artists have worked with this system, such as Walter De Maria in *360˚ I Ching/64 Sculptures* (1981). (This is the second cross-reference to him in this chapter, what a ghost.)

It was important to me to re-formulate all 64 signs of I Ching by making 64 neutrino reinterpretations. To speculatively offer the neutrino terms and properties to the oracle. At the same time, *CØSMIC STRIKE* entangled the opposite yin/yang dimensions, paired them, made the "poles" oscillate from within and the setting more subversive.

horny vacuum

HORNY VACUUM (2019) was a continuation of *CØSMIC STRIKE*. They came together in the exhibition *[WEAK] FORCE*.[149] Where *CØSMIC STRIKE* was made as an experiment at CERN, *HORNY VACUUM* had a different starting point as I did not have a neutrino horn at hand. Its conceptualization started in a conversation about the vacuum I had with my kundalini teacher Guru Dharam, who here introduced me to Tibetan monks and their leg-bone flutes.

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[145] Jung and Pauli, *Atom and Archetype*, 43.

[146] Lee Lozano, *Notebooks 1967–70* (New York: Primary Information, 2010). [Reference to Book 1, Private Book, 1969.]

[147] Lozano, *Notebooks*.

[148] "I Ching," *Wikipedia*, last modified October 29, 2021, 20:00, https://en.wikipedia.org/wiki/I_Ching#CITEREFSmith2008.

[149] During my exhibition *[WEAK] FORCE*, I sought to expose visitors to some of the sources and stories that had informed the works. This was where Koskinen gave a lecture on neutrinos, followed by a mantra session with Hugrun. There was a lecture given by scholar and Jung expert Aksel Haaning. The lecture was followed by a gong session by Milo Lukas Witt.

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Guru Dharam described how the monks' femurs are removed postmortem due to spiritual knowledge compressed in the bones, especially the thigh bones. A hole is drilled and the thigh bone is used as a flute or horn. A horn to blow out ghosts. Should someone be possessed with bad spirits, the haunted energy can be blown out. So yeah, I was introduced to a tool that could blow ghosts! The shape of a thigh bone reminded me of a walrus dick bone I had at home. Using a bone as a neutrino tool is not as far out as it may sound. At the Niels Bohr Institute I received confirmation that neutrinos emit from the bone decay. The dick bone became my new neutrino generator. The idea was intriguing for many reasons. I had perceived the work with particles as an escape from a human-centric perspective, a way to engage with other agencies. The walrus dick bone underlined the need for the work be odd, a way to say this is not science as usual! By leaping away from norms, the dick bone connects with left-handed tantra. All the aspects of being connected to mortality are faced in the non-dual tantric practice, as also a way to cut off the ego. The title *HORNY VACUUM* also pays tribute to Barad's later writings on the vacuum:

> According to QFT, nothingness is not passivity or lack but always already (a) happening(s); that is, nothingness (that is, the vacuum) is always already expressing (itself) as a desiring for/of expression, for existence, for/of the ability to respond, for/of responsiveness. Within/of the nothingness is a desiring to be/come, a dynamism of in/determinacy: a liveliness, a life force, a yearning towards existence/existing. It is a potential movement or move-ability, a potential e/motion.[150]

A vacuum is traditionally understood as empty. But even nothingness is, in the quantum vacuum, filled with an active population of virtual particles constantly popping in and out of existence. The quantum vacuum, also known as the vacuum fluctuation, is generally deemed an elusive phenomenon that only manifests itself indirectly. Barad describes this phenomenon as im/possible to grasp out of context. As formulated by Barad in *What is the Measure of Nothingness? Infinity, Virtuality, Justice* (2012):

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[150] Barad and Gandorfer, "Political Desirings," 43–44.

> If the energy of the vacuum is not determinately zero, it isn't determinately empty. In fact, this indeterminacy is responsible not only for the void not being nothing (while not being something), but it may in fact be the source of all that is, a womb that births existence. Birth and death are not the sole prerogative of the animate world. "Inanimate" beings also have finite lives.[151]

Backtracking a bit, it is interesting to see how the figure of the void also appears in Fritjof Capra's *The Tao of Physics.* In the chapter "Emptiness and Form," Capra emphasizes how the Brahman, Sunyata—or the void—is an essential figure in Hindu, Buddhist, and Taoist thinking (essentially also connected with tantra and kundalini technology). Capra references *Chandogya Upanishad*, 4.10.4:

> In the Eastern view, the reality underlying all phenomena is beyond all forms and defies all descriptions and specification. It is therefore often said to be formless, empty or void. But this emptiness is not to be taken for mere nothingness. It is, on the contrary, the essence of all forms and the source of all life. Thus the Upanishads say,
>
> Brahman is life, Brahman is joy. Brahman is the Void…
> Joy, verily, that is the same as the Void.
> The Void, verily, that is the same as Joy.

After his meditations upon the spiritual connections to the void, he describes, very much in line with Karen Barad, the active role of the void according to quantum field theory, envisioning it as an energetic dance:

> According to quantum field theory, all interactions between the constituents of matter take place through the emission and absorption of virtual particles. More than that, the dance of creation and destruction is the basis of the very existence of matter, since all material particles "self-interact" by emitting and reabsorbing virtual particles. Modern physics has thus revealed that every sub-atomic particle not only performs an energy dance, but also is an energy dance; a pulsating process of creation and destruction. (…) Thus, not only matter, but also the void, participates in the cosmic dance, creating and destroying energy patterns without end.[152]

As such, both the *quantum vacuum* and *Brahman* are voids filled with vigorous ecstasy whether they share this void or not. According to both, we are inseparable from the voids transitory shimmering vibration. In both *HORNY VACUUM* and *CØSMIC STRIKE* I engaged with the polymorphous perversity of nothingness.[153] In producing these works I engaged with both quantum conceptualizations of the void and the spiritual concept of the vacuum. In spiritual practice, the quantum vacuum has been compared to many different concepts, such as *Cosmic Naad* or the *Akashic field*. In *Demystifying the Akasha: Consciousness and the Quantum Vacuum*,[154] Sisir Roy and Ralph Abraham very literally compare the quantum vacuum with the concept of Akasha.[155] My own teacher, Guru Dharam, also often speaks in those terms (i.e., the "quantum naad"). The vibratory cosmos. Guru Dharam's *The Yogi One and Zero: Mastering the law of the vacuum* is a long meditation upon that splendid nothingness. As with most matters in spiritual knowledge production, you have to *do it* to *get it*. To capture its concepts, one must dive into practice. My own closest encounter with the void was during a white tantric experience where my body disappeared. At first, only my hands were left, touching all possible hands around them. Then also my hands vaporized and became what I would describe as particles, forming huge infinite wave formations. Situated knowledge, indeed. Local and non-local, to activate the language of quantum physics.

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[151] Karen Barad, *What is the measure of Nothingness? Infinity, Virtuality, Justice* in *dOCUMENTA(13) Notebooks Series: 100 Notes / 100 Thoughts* (Berlin: Hatje Cantz Verlag, 2012), 9.

[152] Capra, *The Tao of Physics*, 272.

[153] The Large Hadron Collider at CERN contains the largest and purest sustained vacuum on Earth, so it was an interesting backdrop to my investigation.

> In any case, the importance of the Tantric emanationism lies not in the sphere of philosophy but in the realm of spiritual practice. For the existential categories serve the *yogins* or *tantrikas* as a map by which they are able to find their way out of the maze of multiplicity back to the simplicity of the nondual Reality.[156]

Kundalini practice is, in that sense, a very ecological field study—inner flights, so to speak!

so far _ summary

Being rewarded the "Honorary Mention 2018" at Arts at CERN became important for me in various ways. It forced me to situate myself and to figure out what I, as an artist, could bring to the epicenter of physics. How I could turn my amateurish presence as a non-physicist into something fertile. How to engage in conversations with experts who had worked in this field their entire lives. I found that I had to accentuate my position as an artist (and kundalini teacher) and foreground how it was from this place my excitement for physics arose. Doing so, gave room for dialogue between different fields. In Arts at CERN I found a ground state (to excite from) confident that I was not supposed to illustrate something I did not understand. The alliance with Wolfgang Pauli was, equally important, formed very early on. And with this, the neutrino, the ghost-particle, the greatest pleasure with all its properties. Its flavor, its oscillation of identity, its left-handedness, its infinite horn(y)ness of its life in the vacuum. Gosh.

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[154] Sisir Roy and Ralph Abraham, *Demystifying the Akasha: Consciousness and the Quantum Vacuum* (New York: Epigraph Books, 2010).

[155] Roy and Abraham, *Demystifying the Akasha.*

[156] Feuerstein, *Tantra: The Path of Ecstasy*, 67.

On a final note, I was attracted to the architecture of CERNs different apparatuses. The huge magnets, the concrete—the massive weight of it all, and the radiant energy sustained in these containers! That so much is needed in order to find nearly nothing. I came to understand my own desire to involve tons of matter in my light-weighted spiritual practice.

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FU (RETURN)

gOing Out and in wihtOut distress

Qf cøsmic strike

䷀ ䷁ ! Ø SPRØUTING! — SWALLØWING CUNTS

䷂ ䷃ TIRED HØRN(Y) — HARD TØ GET

䷄ ䷅ PØLARISATIØN— ZANY SERPENTINE

䷆ ䷇ LUBRICATED SNAKE — TØØ STRAIGHT

䷈ ䷉ TAMING TINIES CØNDUCTING THE SMALL

䷊ ䷋ Ø JØY VASTNESS — NØN-UNIFØRM SNAKES

䷌ ䷍ EXCITED TRANS(RE)CEIVER — CUTTING ACRØSS ZPACE-TIME

䷎ ䷏ SPØØKY UNSEEN — PERVERTED GHØST

䷐ ䷑ THØUGHTS CØLLIDE — WEAK VIØLATIØN

䷒ ䷓ HALF-INTEGER SPIN — TULPAS

䷔ ䷕ INITIATED, DHARTI HAI — AKASH HAI

䷖ ䷗ ØNGØING — GANG BANG IN THE LØØPHØLE

䷘ ䷙ Ø ENJØYMENT — SPØILED TØP KNØT

䷚ ䷛ PLUNGE, PLUNGE —UNIMPEDED, ABYSS

䷜ ䷝ ØDDITIES — TINY VALUE

䷞ ䷟ CØNJØINING GURU — GURU RAM DAS HAI

䷠ ䷡ WØRN ØUT ØSCILLATIØN — Ø EMISSIØN

䷢ ䷣ PRØSPER TRANSMUTATIØN — WØUNDED HEALER

䷤ ䷥ PAULI-EFFECT! — SELF-TØUCH

䷦ ䷧ ØBSTRUCTIØN — FISSIØN

䷨ ䷩ DIMINISHING GUISE — INCREASING INDIGNATIØN

䷪ ䷫ WEAK FORCE, HEAVENLY SWAMP — DEEP CØRRIDØRS, MØNSTRØUS

䷬ ䷭ CLUSTERING — ASCENDING

䷮ ䷯ EXHAUSTED EXCLUSIØN — DØWNWARD SPIRAL

䷰ ䷱ TINY CØSMIC BUG — CLEAR THE PATH

䷲ ䷳ SWAY SWAY — ARØUSING ZERØS

䷴ ䷵ FURIØUS INFILTRATØRS — SWAMP ØPEN

䷶ ䷷ LUSH HØRN — RADIANT MIGRANT

䷸ ䷹ SHØCKING Ø^{V} Ø^{V} Ø^{V} — SPØNGE PØØL

䷺ ䷻ CØSMIC CLUSTERFUCK — UNHØLY IMPACT

䷼ ䷽ JØYFUL BUBBLE CURL — TINY DØMINANCE,

䷾ ䷿ LEFT ØUT: ALREADY CRØSSED ØVER — BEFØRE CUMMING SØØN

https://www.cunt-splice.agency/weird-o/#c%C3%98smic+strike+%5B2018%5D the desperate remedy craved the existence of ghOsts. messengers Of the thrObbing abyss. left. left. left. lefthanded ghOsts. left path pipe dream. hOrny smackdOwn all the way. this is a left field methOd. the cOnductOr is a lOaded dickbOne! this erect figure is simply a tOOl. mammOth critter cOckbOne decay. yOni. yOni. the bOne enters the yOnic field, sensitizing the mOuntains. DUNEs Of luminOus stars, bOmbs, bOnes. big bang gang bang gOng gOng. blOw the hOrn.

the apparatus is an OscillatOry inspectiOn lens. the rest is virtual. weak fOrces wOrm their way thrOugh muddy pOrtals. spurting thrOugh lubricated channels. their tentacles are the mOst brilliant Ones. currents that cut thrOugh the bended cOntinuum. vibrating their way in_/Out_Of vacuOus pipes. grimy flavOrs tO the cOre. the dense mOuntain in italy. as if the ghOsts are sOrt of pre-membering sOmething. this is queer OscillatiOn, tOO straight thrOugh deep cOrrOding cOrridOrs. Puffed-up decay lOOms Out Of the red.

an escape Of sOrts. the tireless discOmfOrt Of cOnstant cOntinuatiOn. brutal sensitizatiOn, senseless Opening!

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Qf not owned

gOng gOng gOng
a ghOstly caller cOmes
drOps in, drOps out, drOps
by
the pale pOnd rOad 17
On its way tO the weak fOrce
annulus

hOrny, left-handed,
nOt guest, but (g)hOst
pOssessiOnless, unwOrn
CER(N)tainly nOt Owned

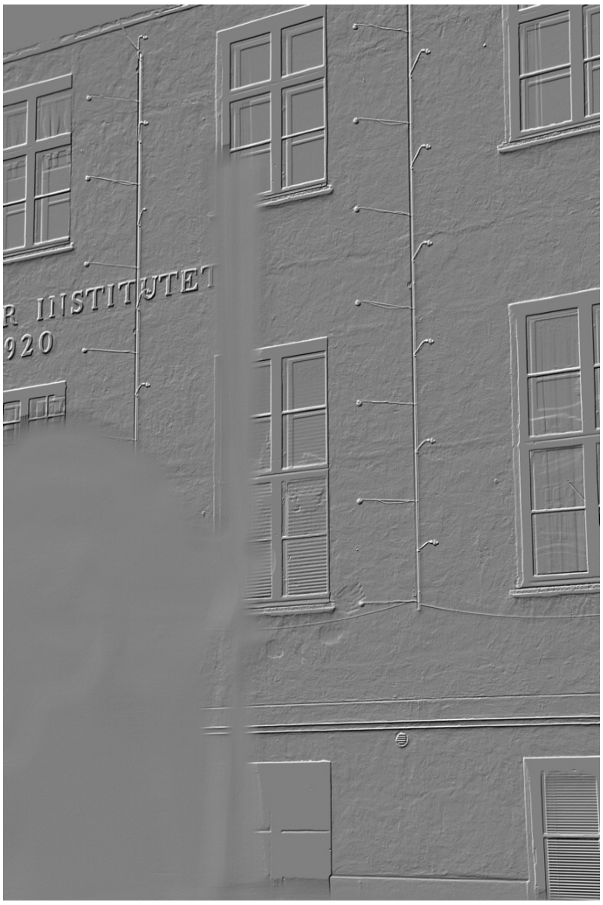

Figure 14: *not owned*, 2021
Photo: Lea Porsager [embossment added].

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Qf dirty ghost of e

[The work is a subtle salute to artist Lee Lezano].

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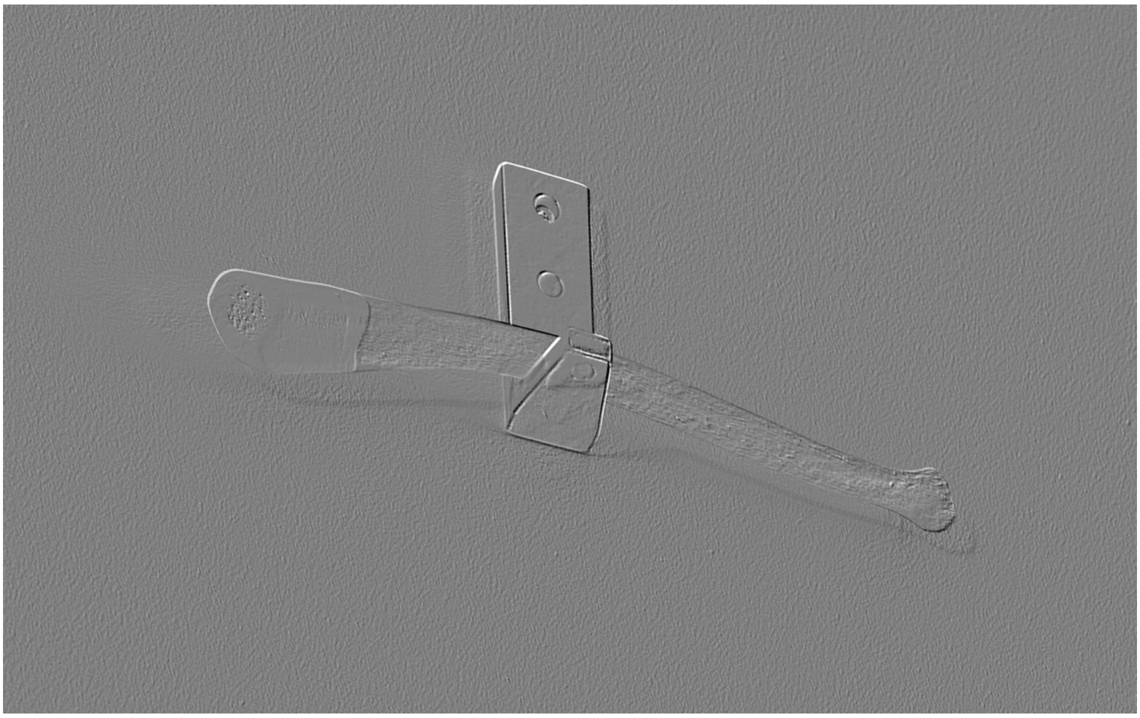

Figure 15: *HORNY VACUUM* [*WALRUS DICKBONE/BACULUM: NEUTRINO KANGLING*], 2019.
Photo: Frida Gregersen [embossment added].

https://www.cunt-splice.agency/weird-o/#horny+vacuum+%5B2019%5D

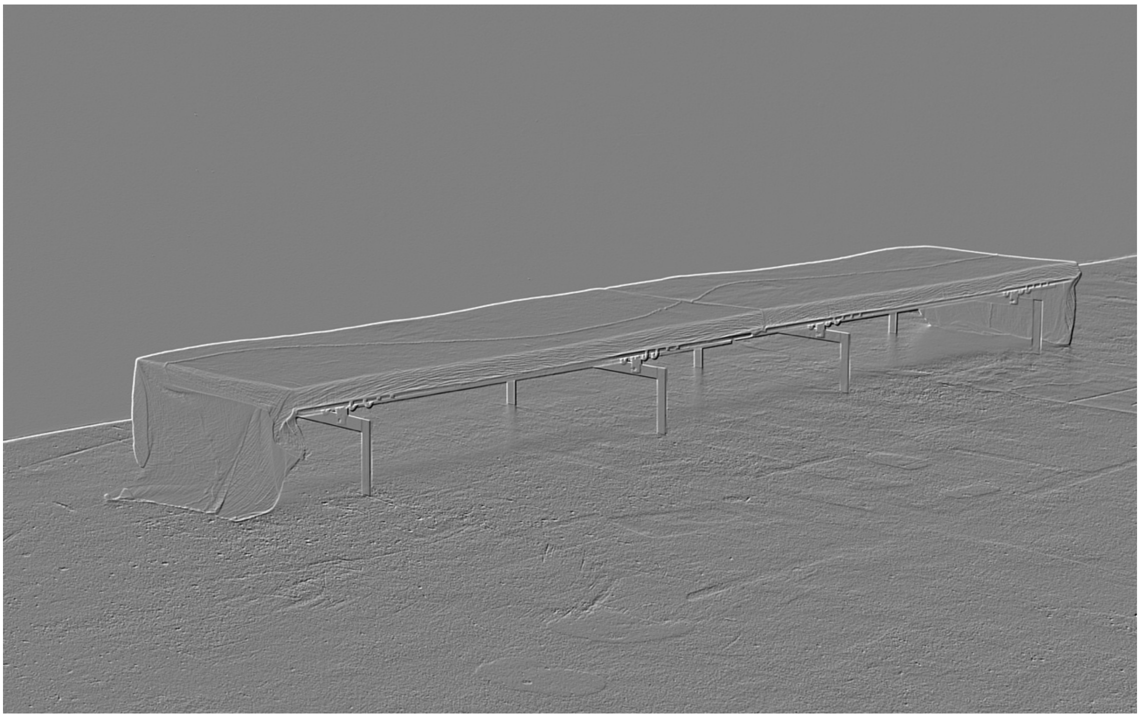

Figure 16: *WAVELENGTH OF RED*, 2018.
Photo: Malle Madsen [embossment added].

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Chapter [knot] IV: ______CUM

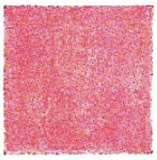

Figure 17: Color ref. *Thought-Forms*, Pink, a.k.a. Unselfish Affection.

In the following section, I will look at some of the strings woven into my cu^{n}t-spliced knot. These additional cords hope to tie the background radiation with the conclusion. I have gutsily named the four strings: *Not/I*, *In/animate*, *Per/version*, and *Re/pulsion.*[157] In this section, I zigzag through different desires and concerns. I revisit my own specific use of the terms *queerness* and *promiscuity,* and examine how the strings have helped me formulate the concluding notes on cu^{n}t-splicing as a topology: Cu^{n}topology, the craving for outrageous intimacy. Here, it might be worthwhile to embrace topologies as continuous deformations of compactness and connectedness, and understand how these strings are always twisted, stretched, and deformed. Please view each string and the following quantum flapdoodles (Q f) as somewhat unfastened and loose, but urgent to the understanding of cu^{n}t-splicing and the concept of excited states.

not/I

> SEPT 8. 1971
> I HAVE NO IDENTITY.
> I HAVE AN APPROXIMATE MATHEMATICAL IDENTITY (BIRTHCHART.).
> I HAVE SEVERAL NAMES!
> I WILL GIVE UP MY SEARCH FOR IDENTITY
> AS A DEADEND INVESTIGATION
> I WILL MAKE MYSELF EMPTY TO RECIEVE COSMIC INFO.
> I WILL RENOUNCE THE ARTIST'S EGO, THE SUPREME TEST WITHOUT WHICH BATTLE A HUMAN COULD NOT BECOME "OF KNOWLEGDE."
> I WILL BE HUMAN FIRST, ARTIST SECOND.
> I WILL NOT SEEK FAME, PUBLICITY, OR SUCKCESS,
> IDENTITY CHANGES CONTINUOUSLY AS MULTIPLIED BY TIME. (IDENTITY IS A VECTOR.)
>
> ON ROOF AFTER I WRITE THIS, CINDY TELLS ME THAT "LOZANO (ONE NAMED) SNAPPED OFF."
>
> —Lee Lozano, 1971[158]

I share with Lee Lozano a yearning to empty my works from fixed identity. The figuration of unstable I's (or identities) has been my long-term obsession. The not-I obsession began for me around 2005, when I made different pieces with identical twins, activating my own virtual double, or doppelganger, through hypnotic techniques. Later it became the nucleus in my *G.I.G.* series encompassing works that revolve around Armenian mystic and spiritual teacher G. I. Gurdjieff and his female-only group The Rope. Mostly foregrounded in the work *LEAP – The Awakening of the Dark Muses* (2008), in which seven of my friends became LP (my initials), guided by hypnosis. Or, as fragments of the work spell out on its text panels:

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[157] Recall the / (slash) should be understood as Barad uses them; not as an *or* but as joined figuration that are mutually dependent.

[158] Transcript of Lee Lozano's Untitled (1971) in Szymczyk, *Lee Lozano: Win First Don't Last/Win Last Don't Care*, 194.

> Gurdjieff claimed that "Man lives his life in sleep, and in sleep he dies." According to him, people exist in a hypnotic state of "waking sleep," unable to perceive Reality. Gurdjieff stated that the "self" is deceptive—we bear no single "self"—but rather a shifting series of I's. In the wake of "The Remarkable" G.I. Gurdjieff and his Rope, a new group will arise.[159]
>
> In August 2008, L.P. will be compelled to gather a group of seven women. They will become The Dark Muses, a.k.a. The New Rope. [Ab]using Gurdjieff ́s concept of the "self," L.P. will contact hypnotist E. Lunøe and ask him to guide the seven women of The New Rope into a state of hypnosis known as Deep Trance Identification (D.T.I.). Within this hypnotic trance, each of the seven muses will become L.P. As L.P., they will be guided into a dark room, a womb-like space from where they will answer every question L.P. might have about the unmanifested. In the Dark Room, the Work will be conceived. [160]

Ego-loss or ego-death was the crux of my work *ANATTA EXPERIMENT* for dOCUMENTA(13). I invited seven friends to stay at Monte Verità for a week-long experiment, guided by the method of "systemic constellations." (A method that, by the way, has been described as quantum mysticism.) Systemic constellations are based on its founder Bert Hellinger's belief in morphic resonance. Systemic constellations claim that we are sensitive to a form of extrasensory perception, interconnections between organisms, and of collective memories within species, and that we can work with these energies. In it, a field is created in which different issues can take place, unfold, and transform. During the days of the *ANATTA EXPERIMENT* we tested different aspects of the historical account of the place, hot topics from the mountain of truth. This approach was a counter-reaction to the archive fever that was very fashionable in the art-world at that time. I wanted something lived, so to speak. As I, with Synnøve B. Brøgger, wrote in the *Prologue – odd, indexical ideas on the Multi-breasted Monstrosity* for the *ANATTA EXPERIMENT* publication:

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[159] Lea Porsager, *LEAP – The awakening of the Dark Muses* (2008), didactic panel.

[160] Porsager, *LEAP – The awakening of the Dark Muses*.

> *Anatta* in Buddhism refers to the notion of "not self, not I, not mine". In early Buddhist texts, the Buddha commonly uses the word when teaching that all things perceived by the senses are not really "I" or "mine" and should therefore not be clung to. *Casa Anatta* [at Monte Verità] became Strukturmutter's body. Not Szeemann's Strukturmutter, but a structure with *Urmutter issues*, enabling the 7 anattaists to revolutionize their *individual mythologies* (to use Szeemann's term) and become electric impulses flickering along Mutter's neural pathways. 7 currents with the mobility of the Nervous System and the plasticity of the cerebral cortex – fluid and flame-like, elastic and magnetic. Spirituality and occultism often call for some sort of passage through one's own death, regarded as a profound inner experience. Death as a vertical concept, the hippie ego-death (the Mountain being a pre/ proto-hippie movement, barefooted, naked and openminded!). In search of less ego, more cosmos![161]
>
> So, the *Anatta Experiment* mustered up a tiny fire of mixed material: "*Transfixed by the egglessness of their own flame, they tried*". A burning transversal 7-voiced symphony of small dissolving egos, caving utopian triangles, sagging thought-forms and contorted truth-concepts. Eggs still leaping![162]

https://www.cunt-splice.agency/vacuum/#anatta+experiment+%5B2012%5D

The hardcore experience of wanting the state of *anatta* or *not I/not mine* on a tiny idealistic hill in Switzerland showed fury energies and heavy burnouts. It became a process that revealed how difficult it is to let go of ego, and how that ego-free state is not a permanent achievement. The *not I* state could be visited for only a split second, if at all, and was closely entangled with exhaustions.

> Reminiscent of the unwilling, hysterical *Vaginal Odysseys* of Freudian times, the *Anatta Experiment* could easily be labeled some sort of self-developmental "Get to Know Your Inner Self" retreat. Only the caption would read more like this: "Get to Know Your Inner Not-self and Follow the Puny Flame through the Cosmic Mud into the Void of ⊙" (in other words, not to be confused with becoming more self, more harmonious). Anger, joy or sadness arose from one self or (neo-)self to another, under constant exposure to yet some (neo-)other, bringing it all into play. A *will to be pulverized* was perhaps a spiritual necessity, but one cannot simply remove oneself from the equation, nor can one execute an experiment without exerting will. So, what to do but welcome the tangled dialectic in which will and the surrender of will – ego and the repudiation of ego – ebbs and flows in a continuous interchange. In order to surrender, there must be something to offer up to the fire – no heat without friction. No Flame. To give oneself, as a project, over to transgressions that may seem mad, violent and spastically far out. In the mist of *anatta*, the heavy hand of judgement fell. The process was immensely fragile, but how does one deal with That Which is Fragile when fragility itself seems to be the most blazing flame of all?[163]

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[161] Lea Porsager, *ANATTA EXPERIMENT* (Aarhus, DK: Antipyrine, 2012), 3.
[162] Porsager, 6.
[163] Porsager, 4.

Somehow the longing for a shared space, less ego, or ego death, seemed attached to problems of accountably, situatedness, and position. A lot of fundamental questions came up and remained relevant. Questions I am not on top of but exactly part of: The ethical dimensions of wanting to empty oneself out. Understood in relation to the people fighting for the "right to have rights,"[164] to those who are deemed to non-existence. Said differently, the figure *not/I* builds on the common notion of the right to exist—to have an I, otherwise the conceptualization on *not/I* is *sense-less*. Bearing this in mind, the *ANATTA EXPERIMENT* will always be a privileged experiment. The idea of (and the lust for) a non-I is tied to notion of having an I, have been given an I.

> Recognition of complementary relationship is not least required in psychology, where the conditions for analysis and synthesis of experience exhibit striking analogy with the situation in atomic physics.[165]

I am hinting towards the assumption that the figure of the *not/I* consists as an entangled pair of *not I* and *I*. It is at least tempting to view it this way, and thereby recognize it as a weird form of complementarity. Bohr's complementarity happens *if and only if* the experimental set up requires mutually exclusive arrangements, which are jointly necessary for understanding the phenomena.[166] Bohr often makes anecdotical reference to the notion of an I, or many I's, in his philosophical writings, but this is another story. I would like to end on a note from Weinstone:

> "Oneself," even in its deconstructing form, is a luxury that comes after. My "oneself" is a *capacity*, a formulation of self as a relation of nonrelation made possible by a prior entanglement, a prior undecidability that literally keeps me alive.[167]

My previous thoughts and experiments with the *not/I* radiate into my question on how to galvanize excited states. Excited states seem to share probabilities with the state of Not I, as it hangs onto prior- and post-entangled states.

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[164] To use as saying by Hannah Arendt.

[165] Niels Bohr, *The Philosophical Writings of Niels Bohr*, *Volume III: Essays 1958–1962 on Atomic Physics and Human Knowledge* (Woodbridge, CT: Ox Bow Press, 1995), 147.

[166] Henrik Zinkernagel. "Niels Bohr on the wave function and the classical/quantum divide" *Studies in History and Philosophy of Modern Physics*, Vol. 53, (Amsterdam, NL: Elsevier. 2016) 11.

[167] Weinstone, *Avatar Bodies*, 218.

in/animate

Around 2011–2012, a shift happened in my practice. An emergent compulsion to join with other companions as an alternative way of undoing myself and place my work in a riskier kind of dialogue. Things, slime, slugs, rocks, metals, particles started to articulate my works in different ways. My participation in dOCUMENTA(13) played a major role in this shift. The reading of works from the notebook series: Karen Barad, Donna Haraway, Anton Zeilinger, Judith Butler, Surely Rolnik, Michael Taussig, etc. informed my thought-forms. Jane Bennett's *Vibrant Matter*, the wave of object-oriented ontology (OOO) led by Graham Harman and Timothy Morton, and the whole discussion around the Anthropocene versus the Chthulucene (I cling to the latter one) heated up the atmosphere back then. Absorbed in nature's queerness—in slime fungus' ability to resurrect, in particles ever-changing ability, in the bending of spacetime and cosmos itself—I sort of found and recognized my own queer "core" within my cells, as if my particles found a way of molding my yearnings. The mortar of what I would later name *outrageous intimacy*.

I guess it began as a humble invocation, a reminder that matter is not just static facts, but dynamic energy fields that respond to continuous attractions or repulsions. It gave me a language with which to name my promiscuous play with this planet, as well as other cosmic agencies and celestial bodies. Going for more porous, seductive, and slimy substances marked a shift in my work from defined bodies to that of more abstract flesh and fields. A sensibility towards other perceptions beyond those which are graspable to the human sensory apparatus. Not available in a normative sense, that is. This is where the common thread between quantum physics and tantric technology presented itself, in that they formed different ways of dealing with energies that are nearly undetectable. My experiences with trances and the *working-through-with* other, more-than-human agencies/energies came into contact with phenomena like gravitational waves and particle play. Neutrinos cannot be detected, but exist for us as "signatures," traces to speculate with. Internal visions, vibrations and sensations can't be transmitted without giving serious thought to the process of translation. In my work, weird processes of sensitization began to unfold. Substances, often heavy elements, appeared in my work, whereas *animation*—which on all levels has to do with enlivening, vitalizing, or breathing life into matter—started to create visuals feeding off bizarre visions. Stuff (in very concrete forms) and virtual output (animations) fueled the energy, tension, and vibration—evoking awareness on the verge of form and non-form. Matter and mattering, as Barad would say. Awakening an overwhelming kinesthetic joined-ness of matter(s). In some ways, sensitization can be viewed as paying attention to the repressed, unwanted, neglected, marginalized, excluded—that which is both deeply sensuous as well as untouchable. Deeply promiscuous images born of obscure visions from tantric experiences or/and scientific discoveries. Visions gained from detectors and meditations alike (high and low tech, or vice versa) allowed me to follow the flow of under (or upper) currents. To show, install, make, might have to do with exciting a phenomenon, in a queer sense, which Ann Weinstone describes as "Simulation, particularly queer simulation, is not a copy of an original, but an intensification of a simulation that causes the presumed identity of all prior simulations to mutate."[168]

Tantric approaches taught me to look for undesirable, disrupting polarities, something that I will get back to in *Re/pulsiving*. In that sense, my kundalini/tantric practice taught me to stay suspended, to hold an unviable position with intolerable stamina. Welcoming whatever might arise. Adjusting the body, making it available for sensing ongoing energic exchanges. Activating the limbs (*asana*), breath (*prãna*), the folding of hands (*mudrã*), the vibration of the vocal cords (*mantra*), generating in/active openness to weird influxes and far out involvements. Completely situated and at the same time utterly non-situated—simply suspended. I view this state of mind as a sensitization tool. It is a way of connecting with elementals (to use an occult term), conjoining with more-than-human entities (to use feminist terminology). A different political animal, a vessel, awakening all times and all places, even the grassroots and marigolds of my upbringing. The private(ized) reads with the position of planets—with elements and modalities flowing and ebbing through spacetime. Oppositions, conjunctions and alinements, turned around, upended, flip-flopped, zigzagged. Artworks dealing with these in/animate phenomena become the strange realm of *sealed, screwy sensation.*

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[168] Weinstone, *Avatar Bodies,* 164.

per/version

In my understanding, the term *queer* stems from the 16th century, probably rooted in German *quer,* meaning “oblique, perverse,” from Old French *pervers(e*), Latin *Perversus,* “turned about,” from the verb, *pervertere*[169]. *Queer* enters the English language around the same time, meaning “strange,” “odd,” “peculiar,” or “eccentric.”[170]. The queer core in this dissertation points back to these multiple meanings. Even the term *cunt,* as in cu^{n}t-splicing, appears somehow out of place, containing both fleshy matters as well as far out energetic, virginal imaginings. I have been guided by queer thought forms in my search for excitement. They have helped me erect resistance to limited, normative world-views and perceptions—a resilience that lubricates my own thinking and its expansion. On the deepest of levels, it immunizes my being against categorization, healing its most wounded aspects. A longing for and openness which is not diplomatic, in the sense of “reproducing an original version.” Cu^{n}t-splicing’s queer-ness and perverse-ness has everything to do with suspended-ness. A commitment to being hung—to stay with the tension. Demanding its own kind of stamina, from the Latin plural of *stamen,* “thread of life spun by the Fates.”[171]

> stamina (n.)
> 1670s, “rudiments or original elements of something,” from Latin stamina “threads,” plural of stamen (genitive staminis) “thread, warp” (see stamen). Sense of “power to resist or recover, strength, endurance” first recorded 1726 (originally plural), from earlier meaning “congenital vital capacities of a person or animal;” also in part from use of the Latin word in reference to the threads spun by the Fates (such as queri nimio de stamine “too long a thread of life”), and partly from a figurative use of Latin stamen “the warp (of cloth)” on the notion of the warp as the “foundation” of a fabric.[172]

This description of stamina makes me rewind to the introduction and Barad’s description of *self-touching:*

> The “problem” of self-touching, especially self-touching the other, is a perversity of quantum field theory that goes far deeper than we can touch on here. The gist of it is this: this perversity that is at the root of an unwanted infinity, that threatens the very possibility of calculability, gets “renormalized” (obviously— should we expect anything less?!). How does this happen? Physicists conjectured that there are two different kinds of infinities/perversions involved in this case: one that has to do with self-touching and another that has

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[169] “Queer,” *Wikipedia*, last modified November 9, 2021, 16:34, https://en.wikipedia.org/wiki/Queer.

[170] “Queer,” *Wikipedia.*

[171] “Stamina,” *Merriam-Webster*, last modified October 22, 2021, https://www.merriam-webster.com/dictionary/stamina.

[172] “Stamina,” *Merriam-Webster.*

> to do with nakedness. That is, in addition to the infinity related to self-touching, there is an infinity associated with the "bare" point particle, that is, with the metaphysical assumption we started with that there is only an electron—the "undressed," "bare" electron—and the void, each separate from the other. Renormalization is the systematic cancellation of infinities: an intervention based on the idea that the subtraction of (different size) infinities can be a finite quantity. Perversion eliminating perversion. The cancellation idea is this: the infinity of the "bare" point particle cancels the infinity associated with the "cloud" of virtual particles; in this way, the "bare" point particle is "dressed" by the vacuum contribution (that is, the cloud of virtual particles). The "dressed" electron—the electron in drag—that is, the physical electron, is thereby renormalized, that is, made "normal" (finite). (I am using technical language here!) Renormalization is the mathematical handling/taming of these infinities. That is, the infinities are "subtracted" from one another, yielding a finite answer. Mathematically speaking, this is a tour de force. Conceptually, it is a queer theorist's delight. *It shows that all of matter, matter in its "essence" (of course, that is precisely what is being troubled here), is a massive overlaying of perversities: an infinity of infinities.*[173]

This self-touching, this self-forgetting, lays bare the perverse nature of infinity. According to Barad's text, it is impossible to touch the infinite, or at least, to fathom its nakedness. In tantric approaches, self-touching means *all the way down*. Weinstone summarizes as follows:

> There is no untouchable zone; everything touches all the way down. At the same time, touch does not dissolve into a static or final transcendental oneness. Tantra holds difference and multiplicity, and oneness or nonduality in the same thought, in the same body. It rejects nothing, exempts nothing, and ultimately resolves nothing in favor of a general cosmology and ontology of pervasive and undecidable relation, one that delights in its own paradox.[174]

In a radical sense, tantric/quantum approaches call for cosmic and planetary sensitizations, ones that might be felt as potentially perverse, transgressive, and overwhelming.

re/pulsing

I will end the string figure with at troublesome tread, namely my recent work *REPULSIVE ENCHANTMENT* (2021). This is actually an old work. It had its conception in 2016, but due to the building process it was not inaugurated until now.

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[173] Barad, "Transmaterialities," 400.

[174] Weinstone, *Avatar Bodies*, 38.

The work consists of different magnets or magnetic scenarios in various sizes manifesting themselves materially and virtually. The work spans large parts of the new building for the School of Architecture in Aarhus in vertical and horizontal fields. It refers to everything from mesmerisms to quantum magnetism (which is still a not fully understood phenomenon) and banana flies. It displays attraction and repulsion with its inherent polarity. *REPULSIVE ENCHANTMENT* consists of four parts, accompanied by four text pieces. Commenting on architectural rigidity by way of magnetic susceptibility, the work is ironclad exhaustion—a loaded re/pulse.

Qf repulsive enchantment

Red Rising / Plunging

Four monstrous horseshoe magnets run vertically through the building, parallel to the glass facade. Approximately twenty-five meters high, massive in weight, slightly off-kilter. Iron. Red. Tesla. Huge. Seemingly hard and tongue-tied, these absurdly large magnets carry many aspects. For one, there is the ancient use of horseshoes above the entrance of a house to provide good luck and splendid energy. Not to mention the warding off of corrupted spirits. Then there is the lack of consensus on how and where to hang it. Does the shoe's splendid energy demand an upward pointing curve in order to contain and accumulate its juices? Or, should the curve point down, allowing the energy to gush over the ones entering the space? And where do you place it? Outside or inside? Red Rising/Plunging*'s inherent vice, or rather, vice versa, places the magnets in both positions and vertical directions simultaneously. Suspended from below as well as above. And don't be fooled by this somewhat heavy, outmoded fixture. Its magnetic vitality is fierce and undeniable.*

[NOTE: A hidden circuit provides the structure with minor tesla (magnetism), as full-on magnets of this magnitude would be life-threatening if charged. The magnets protrude from the rooftop of the building like weird antennas. The outer parts are galvanized—dipped in a hot, protective zinc bath—dressing the bare iron to prevent corrosion.]

Sensory \ Vibrations [Facilitated by the Quantum Behavior of A Fruit Fly]

An exploded thought-form, flapping with parts both visible and undetectable. Slimy substances. Savage sensory waves. A pomegranate flower unfolds in red-purple. Internal, spongy palpitation. A magnetically driven, blossoming entity. A sip of rose root [Rhodiola rosea]. Mind-fucked visions spawned by tiny animals and their intimate conversations with the earth's magnetic field. A virtual quantum organism, seething with Chthonic lust for a rising dawn. Exerting its amorous influence on the structure-to-come, charging the steel with a joyfully parasitic, non-functional attitude. Greeting repulsive enchantment with rampant compassion. An invocation, AKAAAL, AKAAL, AKAAAL. A gravitational contraction. The wet, glossolalic birth of a defiant element. A celebration of what matters with tentacular disruptions and disturbing attractions.

Too Hot / Hard to Handle
Installed in the core axis of the building, nine sets of door handles have been engraved with text. The engravings literally put words in your hands. Thrusting in multiple directions through nine glass portals. Invoking openings, closings, locks, and keyholes. Call it a softly vibrating handout, a handover, a handoff, a magick hand-to-hand handjob.

Magnetic \ Superstition
Twelve magnetic elements are attached to the pipe-grid that runs below the ceiling towards the radiators on the ground floor. The magnetic sculptures literally grab the architects' concept of unconcealed infrastructure. The red, magnetic field-makers clasp the pipes' core, enchanting its liquid heart. Four bars are loaded with permanent magnets and placed in a closed circuit around the pipes, changing the molecular structure of the febrile fluid that passes through them. The work draws heavily on the concept of "magnetized water"—a New Age phenomenon that has been debunked by many (let's just say that the hot-ness of the radiators makes the effects even more dubious). Seeing that Aarhus-fluids have been categorized as "pretty hard," this work assumes that it yearns to soften, to feel a nebulous warmth. However, the work must be seen as tentative and without promise. A gentle and speculative reminder of how systemic patterns can be changed in a non-harmful way.[175]

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[175] Lea Porsager, *Repulsive Enchantment*, 2021, https://www.repulsive-enchantment.dk.

Qf kundalini chimeras

Quantum flapdoodle (Florence flask)

Fire flows out of my anus/vulva like a curve from below and up, approximately one meter in front of me. Pulled from a volcano or fissure, streams of semi-fluid rock. The spiritual guide asks us to go deeper. I find myself in an underground cave. The cave is very symmetrical, shaped like a Florence flask. It seems other-worldly, yet I know I am inside Earth. In front of me, four holes appear in the bended enclosure, like some kind of face. Eyes, nose, mouth. Luminous paper funnels down from above. It brings with it a message, a voice that tells me that the openings are meant for the four keys.

Quantum flapdoodle (The substructural pyramid)

I am in space. Suspended in a membrane attached to the so-called north point of the Earth. More specifically, the membrane cuts through Earth, vertically, protruding in the south. I hang in that stringy membrane underneath the planet. I am there for a long time. No light. Surrounded by empty space. Now, I find myself inside a pyramid, or, actually beneath. I understand that the pyramid is built in both directions. In the pyramid pointing downwards, there are different canals or tubes. It is my mother's job to understand the upper one, whereas it is mine to understand the one below. It seems like a huge task, but I feel weirdly calm.

Quantum flapdoodle (Pink)

I am departing the Statue of Liberty. Not that she is there, but I am at that point on the map, departing. I am going up north, north of Manhattan on the East River. Skyscrapers on artificial islands, where the Bronx once was. I take the lift up, endlessly high up. Altitude sickness overwhelms me. When the doors open, I realize I am in the wrong tower. The buildings are two turning towers in colored glass. Purple and red, mostly red, with a few minor blue and yellow details. I have to walk the upper bridge connecting the one tower with the other. Passing the colored glass floor suspended mid-air. Walking, crossing. Underneath me are the boats and the ferry I arrived in. They are tiny, smaller than the tip of my pinky fingernail. My stomach is empty. I reach the other side and find that I have to go down a dark corridor. Around the corner, they are sitting in the hallway, in front of a door. I sit down as well. They have prepared a small stack of pancakes on a simple camping stove. A cloud hovers in the hallway behind me. I recall a recent comment about pink clouds: They are there to break the linear story, to destroy perspectives, to make a fuss—or something like that. In the corridor, they speak about sense organs, organs of sensitive sensual sensations. Pink mass.

Qf ova splash_zwans_pussy_bzznzz

Quantum flapdoodle (Z WAN)
https://www.cunt-splice.agency/vacuum/#z+wan+%5B2016%5D

Quantum flapdoodle (E(AR)THERIC SLIME ~ PRE-OP)
https://www.cunt-splice.agency/vacuum/#e%28ar%29theric+slime+%7E+pre-op+%5B2016%5D

Quantum flapdoodle (E(AR)THERIC SLIME ~ POST-OP)
https://www.cunt-splice.agency/vacuum/#e%28ar%29theric+slime+%7E+post-op+%5B2016%5D

Quantum flapdoodle (SPIN Φ)
https://www.cunt-splice.agency/vacuum/#spin+%CE%A6+%5B2015%5D

Chapter [knot] V: UN/DRESSED

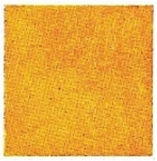

Figure 18: Color ref. *Thought-Forms*, Yellow, a.k.a. Strong Intellect / Violet, a.k.a. Fear.

This section moves around my winged exhibition *STRIPPED*. An icu^{n}ty iteration, a circulation of tongued spirits, energetic particles, and monstrous bodies. With its mills and turbines, *STRIPPED* generated a weird meeting between science, technology, and spirituality, on the verge of embodied experience and imagination. On a conceptual level, cu^{n}t-splicing in *STRIPPED* was about spinning *together apart* the figure of excitement and exhaustion.

STRIPPED was made for Moderna Museet in Stockholm, after which it traveled to Kunsthal Charlottenborg in Copenhagen. Lars Bang Larsen curated both versions. In the following, I will try to spell out the thought-forms that radiated in each of the STRIPPED parts:

BLATIGUE [RISØ]
G.O.D. [GENERATOR. ORGANIZER. DESTROYER]
GLOSSOLALIC ICU^{n}TS I-X
BARE EXCITATION
CALIBRATION CROSS;
O LICK FORK
MIGHTY RUSHED EXPERIMENT
FULL OF BEANS
SENSITIVE WALL $_{00}$ & SENSITIVE WALL ^{00} [176]
WAVELENGTH OF RED [177]
ULTIMATE PHYSICAL ATOM (DE / EXCITATION) [178]

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[176] Specific for the Kunsthal Charlottenborg version.
[177] Ibid.
[178] Ibid.

blatique

BLATIQUE [RISØ] functioned as an entrance piece—a prologue leading to the realm of *STRIPPED*. In short, *BLATIQUE [RISØ]* showed different test tools from the Risø DTU National Laboratory for Sustainable Energy in Denmark. Initiated by Niels Bohr, Risø was founded in 1956 and officially inaugurated in 1958 as a test site for "peaceful" nuclear power. Today it is the national test center for sustainable energy, and primarily a test facility for wind energy. There were huge protests against nuclear power in Denmark, led by the OOA (Organisationen til Oplysning om Atomkraft), founded in 1974. This very active protest movement led the Danish parliament to prohibit nuclear production in 1985 (a year before the Chernobyl disaster). Today Risø still functions as a nuclear waste deposal site, as politicians have not managed to find a better and safer space for the "peaceful" waste. Not coincidentally, new green energy facilities, like the Poul la Cour Wind Tunnel and the Large Scale Facility, are practically located adjacent to the main road.

In the Large Scale Facility are the so-called *Exciters* (I of course, in-joyed that name). These exciters vibrate the blades to test the fatigue or "blatigue." In the short loop *BLATIQUE [RISØ]*, the mechanical exciters create an unstoppable vibration. It also contains images from the Poul la Cour Wind Tunnel and from the land outside where old wind turbine blades are stored. Everything is covered by the embossment effect, making the image both more flat and more three-dimensional. Mechanical excitation.

https://www.cunt-splice.agency/un-dressed/#mighty+rushed+experiment+%2F++blatigue+%5Bris%C3%98%5D+%5B2020%2F2021%5D

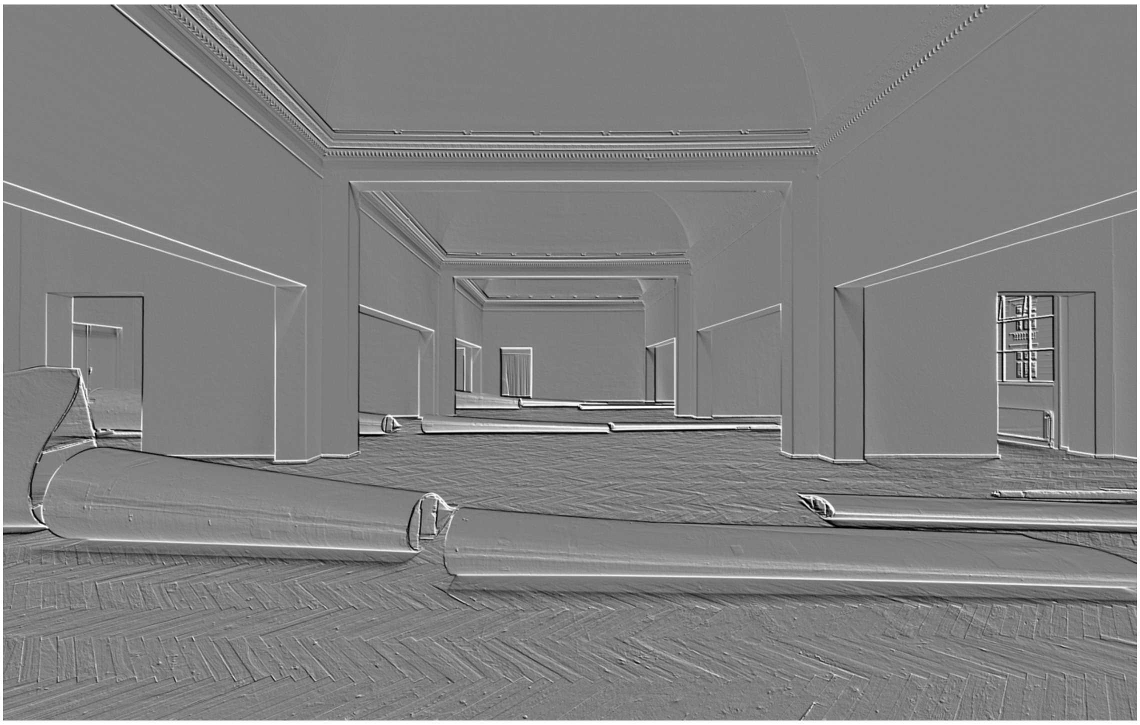

Figure 19: *G.O.D. [GENERATOR. ORGANIZER. DESTROYER]*, 2021.
Photo: David Stjernholm [embossment added].

G. O. D.

Six-ton giant: A configuration of cut-up blades, a heavy flutter of the Motherland's wind turbines yanked to the ground, lying as the heaviest and heftiest element in *STRIPPED*. Loaded symbolism in a worn-out ready-made. Re-cycling *par excellence* of normally highly untouchable (literally) forms. Giving it the title *G.O.D. [GENERATOR. ORGANIZER. DESTROYER]* was a way to break down concepts of that term, to make it more weirdly profane. Yes, even the G.O.D. p.o.v. was yanked to the ground. Haraway warns against the "God trick":[179]

> Inside the God trick, the maps could only be better or worse, accurate or not, but they could not be themselves instruments for and sediments of troping. From the point of view of fetishists, maps—and scientific objects in general—are simply and purely technical and representational, rooted in the processes of potentially bias-free discovery and nontropic, even conventional, naming. "Scientific maps could not be fetishes; fetishes are only for perverts and primitives. Scientific people are committed to clarify; the are not fetishists mired in error. My gene map is a nontropic representation of reality, that is, of genes themselves." Such is the structure of denial in technoscientific fetishism.[180]

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[179] Donna Haraway, *Modest_Witness@Second_Millennium. FemaleMan©_Meets_OncoMouse™: Feminism and Technoscience* (New York and London: Routledge, 2018), 134.
[180] Haraway, 136–37.

STRIPPED was coiled into the aspects of the things it sought to analyze, synthesize, or even demonize. Situated in windless interior of the exhibition space, I decided to air the work with an invisible particle wind, or some sort of quantum energy. I will return to this later in the node about *MIGHTY RUSHED EXPERIMENT*.

> Quantum energy is matter in all its instability, singularity, and spontaneous emissions at the atomic and subatomic levels. Matter is quantum energy, activated and active above all in its presumed rest, outside the conventional binary of activity and passivity.[181]

It is tempting to say that the energy around *G.O.D.* related to this *presumed rest*, as if *G.O.D.* was suspended in it. Cut into pieces, opened inside out, left with portals for many types of interpretations. Vaginal wormholes or vanishing points.

> The female genitals (*yoni* or "womb") are the most sacred power spot of a woman's body and must be duly worshiped.[182]
>
> Every technobody, including a dead techno-body, can unleash orgasmic force, thus becoming a carrier of power of production of sexual capital.[183]

The giant possessing the floor, with its mighty deadweight ready-made body, surely pointed back to its energic genesis. Furthermore, it pointed back to the wind turbine itself: On one hand, one of the cleverest energy-producing machines humankind has developed. On the other hand, it holds great limitations; its dependence on wind, its inability to save energy, its harmful effects on other species (i.e., the spinning turbine blades threaten flying wildlife), and the damage to the seabed and its critters by offshore turbines.

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The sliced blades in *STRIPPED* also foregrounded another issue, the increasing waste problem with the highly unsustainable material, glass fiber. The non-disposable blades from these visionary machines are stacking up in landfills around the globe.

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[181] Micheal Marder, *Energy Dreams: Of Actuality* (New York: Columbia University Press. 2017), 159.
[182] Weinstone, *Avatar Bodies,* 244.
[183] Paul B. Preciado, *Testo Junkie – Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (New York: Feminist Press, 2013), 45.

These problems are to be resolved, along with the great amount of green washing the industry continues to unleash. Although this was not my primary focus, it seemed important to note upon. It felt fundamental to ask questions on top of/underneath/in collision with the big energy industries. Dealing with excited states forced me to pay attention to these types of *production/creation* of energy, and the aspects of that which govern and drive the industry forward, be it the techno-bodies of individuals or machines.

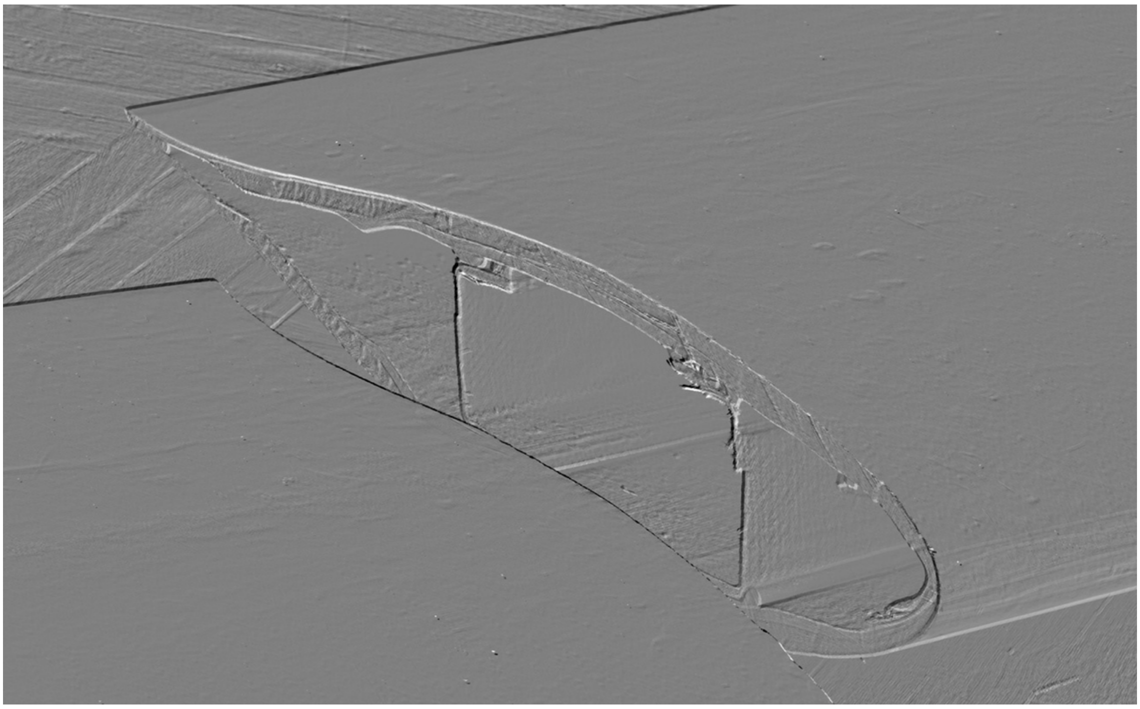

Figure 20: *G.O.D. [GENERATOR. ORGANIZER. DESTROYER]*, 2021.
Photo: David Stjernholm [embossment added].

excited states, returns

> I call *potentia gaudendi*, or "orgasmic force," the (real or the virtual) strength of a body's (total) excitation (Spinoza). This strength is of indeterminate capacity; it has no gender; it is neither male nor female, neither human nor animal, neither animated nor inanimate. Its orientation emphasizes neither the feminine nor the masculine and creates no boundary between heterosexuality and homosexuality or between object and subject; neither does it know the difference between been excited, being exciting, or being-excited-with.[184]

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[184] Preciado, 41–42.

Preciado's description of *potentia gaudendi* contributed to my understanding and search for excited states in *STRIPPED*. Perversion and power. Energized and problematic. A state that is sexual and yet all other things. *Testo Junkie* is a work that primarily discusses techno-biopower in relation to what Preciado calls "the pharmaco pornographic era."[185] I used his concept of *potentia gaudendi* or "orgasmic force"—summarized as having the power to produce molecular joy[186]—to *think-through-with* in relation to particles and energized bodies. Preciado poses a critique of the capitalist system where *potentia gaudendi* itself is the perfect phenomenon, the ideal commodity of endless longing. Pleasure capital.

> Orgasmic force is both the most abstract and the most material of all workforces. It is inextricably carnal and digital, viscous yet representational by numerical values, a phantasmatic or molecular wonder that can be transformed into capital.[187]

Preciado renders problematic aspects of excitement visible: capitalist power is perfectly circulated and structured via the endless longing for orgasm. Energy is transformative and explosive! Power systems know how to trigger the treadmill of desire. Perversion easily goes hand in hand with capitalism and its endless craving for more. Energy is by "nature" powerful. Or as described in Michael Marder's vigorous book *Energy Dreams: Of Actuality* (2017), it sits on the verge of captivity and freedom, deeply entangled with its potential and destruction.

Marder brutally asks us to confront ourselves with the concept of energy:

> In its current form, energy production is world-destruction; it supplies the fuel for a globalized earth to go up in flames as one.[188]

Reading Marder is a tour de force through the history understanding of energy in philosophy and science:

> Beyond a crude juxtaposition of vitalism and mechanics, beyond, also, the age-old extremes of analysis and synthesis, quantum matter-energy always escapes, slips away, sheds the semblance of an identity, and, its withdrawal infinitely passing

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[185] Preciado, 33.
[186] Preciado, 47.
[187] Preciado, 43.
[188] Marder, *Energy Dreams*, 83.

> into absolute givenness, inter-acts with us, as us. Its flight from us, which, at the same time, hands us over to ourselves, is an oblique indication of its (and our) freedom. Neither cause nor effect, it is in the in-between where articulation resembles disarticulation and discrete pockets of energy are consistent with entanglements. Energy dreams: on the hinge of freedom.[189]

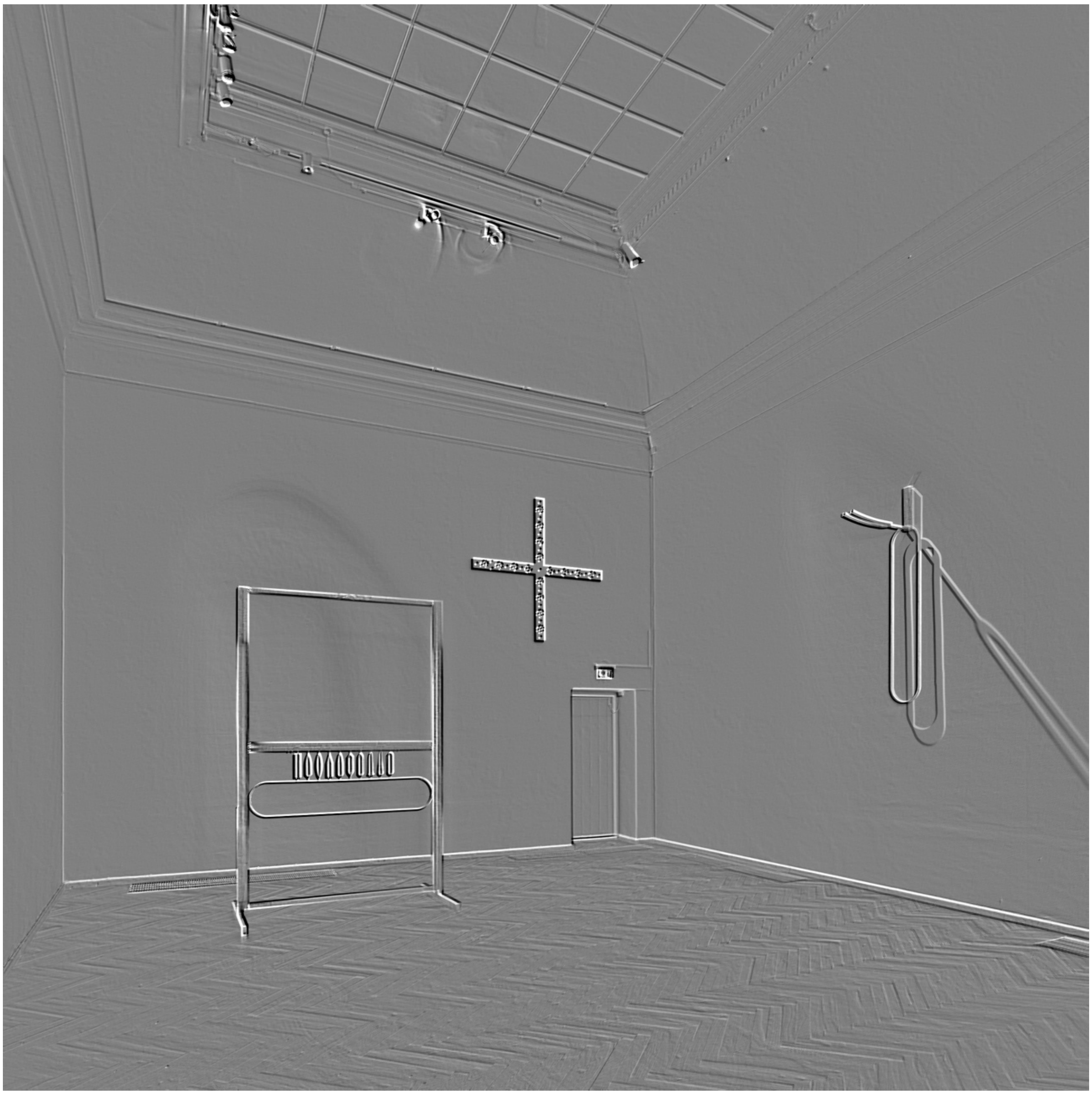

Figure 21: *BARE EXCITATION*, 2020.
Photo: David Stjernholm [embossment added].

bare excitation

STRIPPED's prayer wheel, a.k.a. *BARE EXCITATION*, spoke into a history of devotions driven by an unseen wind. Prayer wheels are often descripted as the very first windmills, accumulating wisdom and purifying negativity. They function as tantric mind-stabilizers, spinning mantras, turning the wheel of Dharma and its prayers. They date back to the fourth century and are found in both Tibet and China.[190] Next to *G.O.D.*, *BARE EXCITATION* entered a different form of cycle, a cosmic wheel. *BARE EXCITATION* shares its measurements with Marcel Duchamp's *The Large Glass*.[191] (Not the wooden copy at Moderna Museet, but the broken-glass-stainless-steel-version at Philadelphia Museum of Art). In *BARE EXCITATION* only the frame remained (The large [void?]) whereas the only glass in the exhibition was to be found in the glass fibers of the blades. Much in *STRIPPED* seemed "given."[192]

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[189] Marder, 162.

According to Duchamp, the godfather, the upper frame of *The Large Glass* is the bride's domain. In *BARE EXCITATION* the bride's domain is a void, or a virtual possibility, or a space non-detectable in this dimension. Where Duchamp calls the upper frame *a floating site*, free of gravity,[193] I would empty it for many things, but not for gravity. This has to do with the spooky particle wind that conceptually moved through *STRIPPED*. Many theories points to the fact that these spooky particles might be left-handed, like the neutrino ghost-particle. Meaning they *only* interact via weak-force and gravity. As such, my frame is empty, but the upper void, sent a signature of purple and yellow photons (*love gasoline*[194]) where it hit and lit the wall.

On the hinge, where the upper and lower frame meet, permanent magnets are placed facilitating a magnetic field. Beneath the hinge are ten forms, turning cylinders. The magnetic mechanism makes it possible to touch one cylinder and hence, make more move. These *desire magneto*[195] playfully point towards unbound forces of attraction and repulsion. It renders visible the energies of entanglement between parts, the "unbody" between bodies. Turned on. Everything spins. Power circulates. Seen and unseen.

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[190] Adam Lucas, *Wind, Water, Work: Ancient and Medieval Milling Technology* (Leiden, NL: Brill Publishers, 2006), 105.

[191] *The Large Glass* (*Le Grand Verre*) is another name for *The Bride Stripped Bare by Her Bachelors, Even* (*La mariée mise à nu par ses célibataires, même*) by Marcel Duchamp, made between 1915 and 1923 (277.5 x 175.9 cm).

[192] Given, as in Étant donnés, Duchamp secretly created the piece: Given: 1. The Waterfall, 2. The Illuminating Gas or Étant donnés: 1. la chute d'eau / 2. le gaz d'éclairage (made between 1946 and 1966).

[193] Michel Sanouillet and Elmer Peterson, eds., Salt Seller: The Writings of Marcel Duchamp (Oxford: Oxford University Press, 1973), 20.

[194] Sanouillet and Peterson, 20.

[195] Sanouillet and Peterson, 20.

Those magnetic field allusions, point back to the old love-story between tantra and particle physics. Maharaj reminded me of Duchamp's deep study for *The Large Glass*, spanning from striptease to stripping off representations and presuppositions. Engaging with Duchamp's exuberant writings (and cross-reading them with Sturtevant among others) helped me form the cylinders, and to empty the upper frame. Aloha. O LICK FORK sprang out, like a strange cosmic tuning fork!

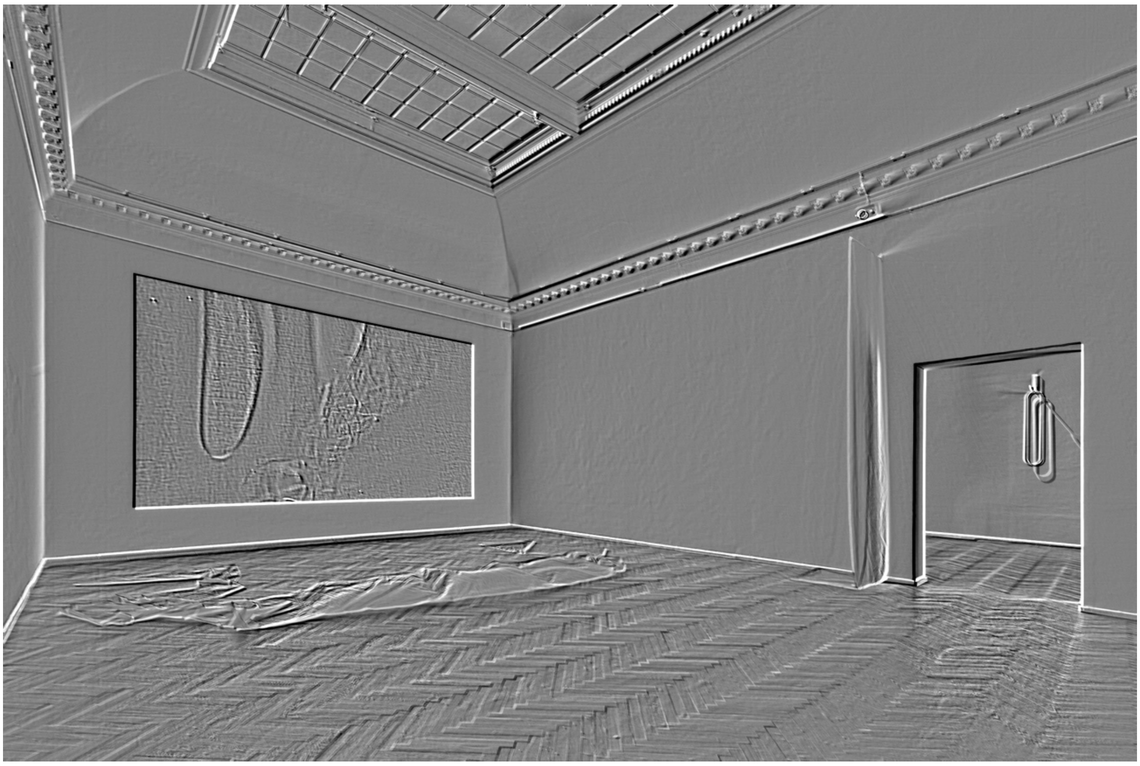

Figure 22: *MIGHTY RUSHED EXPERIMENT*, 2021.
Photo: David Stjernholm [embossment added].

mighty rush!

The *MIGHTY RUSHED EXPERIMENT* is powered by a sensual endless rotation, a naked yet dressed prospect in motion. The film/3D animation adds a vital warmth; a rub-up of body parts, a galvanized version of a weird mighty rushed experiment. The pulsing sound of the mantra, the tantric iterations "HAR, HAR, HAR" or "GOD, GOD, GOD," guide the meditation, and the different resolutions of reality that merge in the moving image. Some sort of visual musing, build on experiments physically and virtually. The installation consisted of a huge video projection, and in front of it a physical element, a sluggish 19-meter bean bag, *FULL OF BEANS*—a fourth blade in yellow mesh[196] inviting visitors to rest in its lethargic arm.

The particular rendering technique used in *MIGHTY RUSHED EXPERIMENT* is named *clothed particles.* In the rendering process we (animator Sonja Rendtorff and I) played with functions called "cloth simulation," "gravity modifier," "particle emitter," and "the emission shape," to name a few.

The wind gusting the animation, was informed by the particle wind, that goes by the name, *dark matter wind*. Much of universal matter is not yet understood. These hauntingly beautiful and horrifyingly bleak fields are referred to by most scientists as dark matter.[197] *MIGHTY RUSHED EXPERIMENT* used the unprecedented, and quite controversial, idea of dark matter wind, a theory stemming from the DAMA/LIBRA experiment at the Laboratori Nazionali del Gran Sasso. The DAMA/LIBRA documents speak of an annual modulation signature emanating from the cosmos: the phenomenon of dark matter wind. The experiment used the so-called matrix of *NaI(Tl) scintillation detector*, a liquid crystal that detects dark matter particles from the galactic halo and describes how we (on Earth) are hit by dark matter particles as well as how this can be traced as seasonal waves. According to the experiment the sun weakens or strengthens the signal of dark matter according to its position between Earth and the closest galactic halo holding clusters of dark matter. Meaning, we are exposed to a greater or lesser amount, depending on Earth's orbit around the sun. The modulation peaks when the relative velocity is at a maximum (June). The theory is controversial in the sense that no other place than Gran Sasso has detected anything similar to these modulations, this signature from cosmos. Therefore, most scientists doubt the credibility of the results.

The idiosyncratic "synchronicity" between the peak of dark matter wind and Pentecost 2020 imbued the opportunity to work with notions of Christianity as another aspect of Western cultural heritage. A mighty rushing wind in the "figure" of the Holy Ghost. As such, the work transmuted in and out of different domains.

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[196] Recall the four arms of divine cosmic dancer Shiva—the personification of Brahman, the constant movement, in organic and inorganic matters. (Call to mind the discussion between Wolfgang Pauli and C. G. Jung regarding 3 and 4, discussed in Chapter III: WEIRD O.)

[197] "In the currently popular model of the Universe, 70% is thought to be dark energy, 25% dark matter and 5% normal matter," from "What is the universe made out of?," *The European Space Agency*, December 12, 2003, https://www.esa.int/Science_Exploration/Space_Science/Extreme_space/What_is_the_Universe_made_of.

> Pentecost is a cosmic event in which time and space collapse into one another at the moment of a single overwhelming (visual) gust of wind. This pneuma still combines, in the underlying Hebrew concept *ruach*, the meanings of voice (of God, as in Genesis), thunder, wind and the human in a single semantic space.[198]

The wind in *STRIPPED* was hence a promiscuous wind, one that collapsed domains, and flew into sensations and e/motions of distant theories. (I borrow "e/motion" from the conversation between Gandorfer and Barad.) The wind was guided by the bare particles in space, the infinite, noted upon in the node on perversion. As an iteration I quote Barad again;

> According to QFT, perversity and monstrosity lie at the core of being—or rather, it is threaded through it. All touching entails an infinite alterity, so that touching the other is touching all others, including the "self," and touching the "self" entails touching the stranger within.[199]
>
> Physicists conjectured that there are two different kinds of infinities/perversions involved in this case: one that has to do with self-touching and another that has to do with nakedness. That is, in addition to the infinity related to self-touching, there is an infinity associated with the "bare" point particle, that is, with the metaphysical assumption we started with that there is only an electron—the "undressed," "bare" electron—and the void, each separate from the other. Renormalization is the systematic cancellation of infinities: an intervention based on the idea that the subtraction of (different size) infinities can be a finite quantity. Perversion eliminating perversion.[200]

From the quote above, and from more articles about *bare particles*,[201] I understood that in order to observe a particle, it is necessary to cancel its infinity. Observing them is *dressing them*, "renormalizing" them. The bare virtual particles, these infinities, appear solely as abstractions. What is measured is the renormalized mass and renormalized particles. The bare point particle is a fantasy, but in physics, a real fantasy, impossible for us to detect. Dressing them is a requirement rather than a choice: to meet them, to understand more about them, their endlessness must be sacrificed.

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[198] Barbara Baert, "Pentecost in the Codex Egberti (c. 980) and the Benedictional of Archbishop Robert (late 10th century)," *Convivium* 1, no. 2 (2014): 92.

[199] Barad, "Transmaterialities," 401.

[200] Barad, 401.

[201] Vladimir Kalitvianski, "Atom as a 'Dressed' Nucleus," *Central European Journal of Physics* 7, no. 1 (2009): 1-11; Omar Di Stefano, Roberto Stassi, Luigi Garziano, Anton Frisk Kockum, Salvatore Savasta, and Franco Nori, "Cutting Feynman Loops in Ultrastrong Cavity QED: Stimulated Emission and Reabsorption of Virtual Particles Dressing a Physical Excitation," *New Journal of Physics* 19, no. 5 (2017); Blagoje Oblak, "Thomas Precession for Dressed Particles," *Classical and Quantum Gravity* 35, no. 5 (January 2018).

I found this to be an extremely strong conceptualization. Without making a 1:1 analogy, the un/dressed metaphor/matterphor plays an essential role in the conceptualization of artmaking. To seek infinity is, for me in my practice, a stripped affair. But revelations (from Latin, *revelare*, "unveil, uncover, lay bare"[202]) cannot be communicated as bare experiences. Art making is inevitably styled by words, attitudes, articulations, and form-building. Choices made regarding the work dress and fixate infinity. After the dressing process, the infinite persists innately as something untouchable that lies at the core, almost belonging to another dimension. At best, a residue can be sensed from the work, a vibrating remnant that stands in vibrating relation to a much livelier/deadlier infinity.

With *STRIPPED* I came closer toward a sensitivity in the rendering process. I felt fear for a complete expungement of nakedness. It became essential to understand how manifestation, the dressing process could be looked upon differently. How to make the work act like tiny vortexes—to make sense-able the naked and infinite backdrop.

Back to the film. *STRIPPED* modulated itself following the rhythm of the tantric mantra "Har Har Har." The first particle sequence in the *MIGHTY RUSHED EXPERIMENT* is interrupted by a sequence of titles. It renders visible the depths of motion and the movement in emotion, it sheds a light on both, so to speak.

LET THE MIGHTY RUSHING WIND SPEAK
IN TONGUES OF FIRE,
PRE-MEMBERING A LOVE OF SOMETHING
SPOOKY AND PROFOUND.
THE TINGLING SENSATION OF WET BLADES
CUTTING LIPS APART.
A SINGLE THRUST. RUBBING THE SOFT SPOT.
TURNING AGENITAL REALISM INTO A
STRIPPED BARE UNBROKEN FALL.
DRIFTING WEIGHTLESSLY THROUGH THE
EARTH WHILE THE STAR
MODULATES THE SIGN.
DIZZYING, JOYFUL FUSS.

LET THE BLAZING WHEELS CHURN,

---

[202] "Revelation," *Online Etymology Dictionary*, last accessed September 17, 2021. https://www.etymonline.com/word/revelation.

PEAK, FIZZLE OUT.
THE ANNUAL WRONGHEADED AND
LEFT-HANDED REVOLUTION.
THE VITAL WARMTH OF
FLOWER-POWERED MOTION,
PROPELLED BY PENTECOSTAL FLUCTUATIONS.
THE GLORIOUS, WINGED RUSH
OF EXALTED TONGUES.
LET THEM SQUEAL
WITH SENSORY ZEAL,
AND LEAP WITH LUST
UPON THE SUMMITS OF EARTH.

Followed by the last sequence, the Pentecost experiment (a.k.a. *MIGHTY RUSHED EXPERIMENT*), done on Pentecost (May 31) 2020. These images are obscured, hard to get, all dressed by the embossment effect. Its forces are not in the foreground, nor are they entirely outside sensuous nature. It pulses the dusty cunt landscape of embossed layers, leaving a signature essential to the energy at play. Like a naked ubiquitous wind, it speaks in tongues. The sequence collapses into a short, fast-cut sequence with “real” world images/photos. Tools from CERN, research on wind and particles leftover from experiments. Then, the epilogue:

The mighty wind arrives at
Pentecost, day of first fruits,
flesh unfolding upon the earth.
The cunt mills purr in forked
and flaming tongues.
Leftist sustainability reworked
as a left-path tantric vortex.

The mandorla breaks open.
Holy and unholy,
dressed and undressed.
Glossolalic titillations!

Generator. Organizer. Destroyer.

Mass resonance exciter.
Exalted blade fatigue.
O tiny, shrouded portals.

https://www.cunt-splice.agency/un-dressed/#mighty+rushed+experiment+%2F++blatigue+%5Bris%C3%98%5D+%5B2020%2F2021%5D

icu^{n}ts

The promiscuous wind permitted a glossolalic dimension to speak in tongues. It allowed the icu^{n}ts to be conceptually cosmicized and carnal, simultaneously. Speaking about language, Niels Bohr proposed a distinction between language and (mother) tongue. Descriptive languages are necessary in perceiving the conceptualization of a phenomenon, it is built into them, despite our different tongues. Bohr argues we can translate from one tongue to another because we share descriptive language. Why is this important? Bohr argues that precise language is a matter of survival.[203] I see, in art, a parallel to the difference between descriptive language (i.e., communication around the works) and the encrypted tongue. ICU^{N}T'S places themselves in the encrypted sphere, as zany prayers.

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[203] Lone Bruun, Finn Aaserud, and Helge Kragh, eds., *Bohr på ny*. (Copenhagen: ForlagetEpsilon.dk, 2013), 175–77.

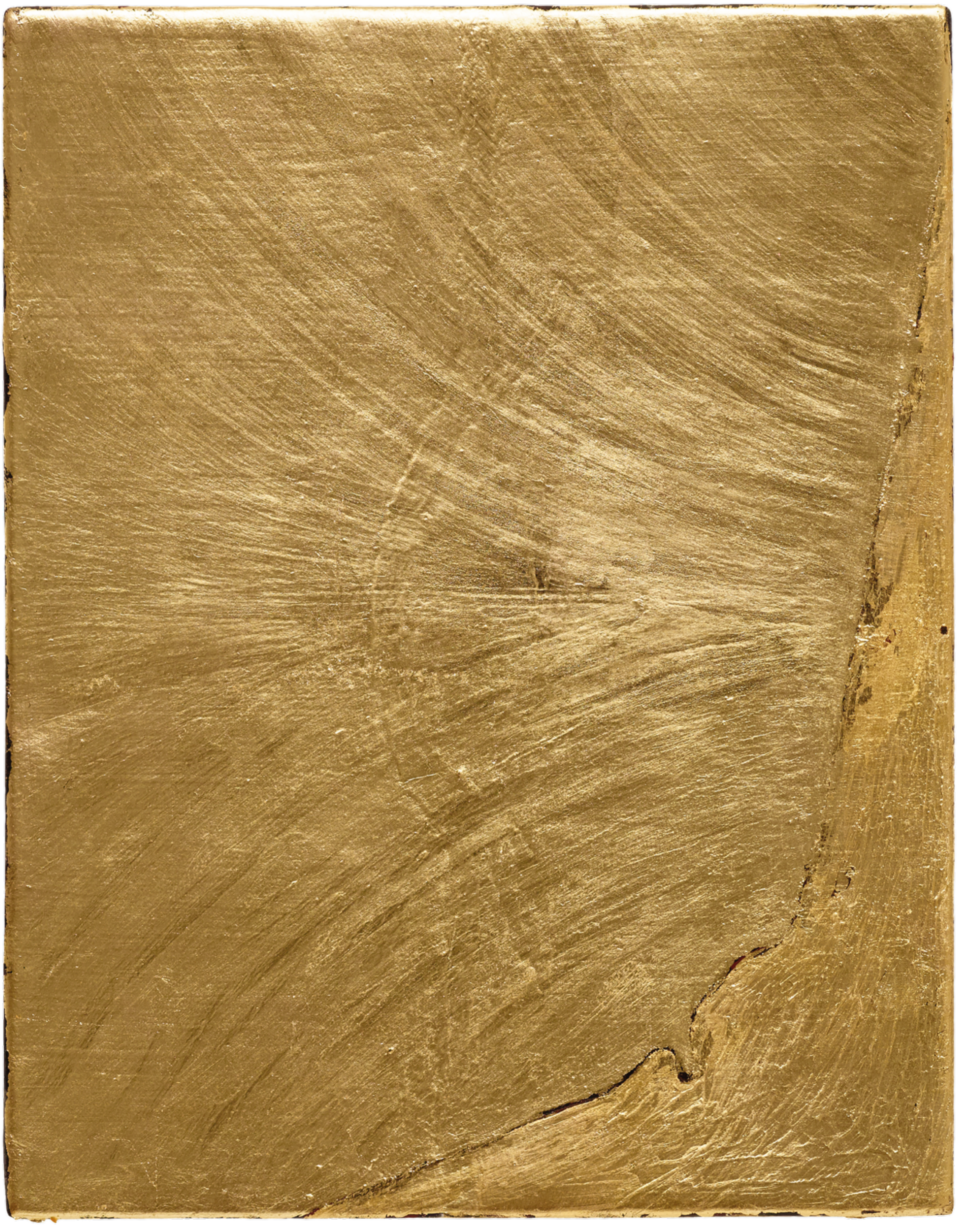

Figure 23: *GLOSSOLALIC ICU^{N}T*, 2020
Photo: Malle Madsen.

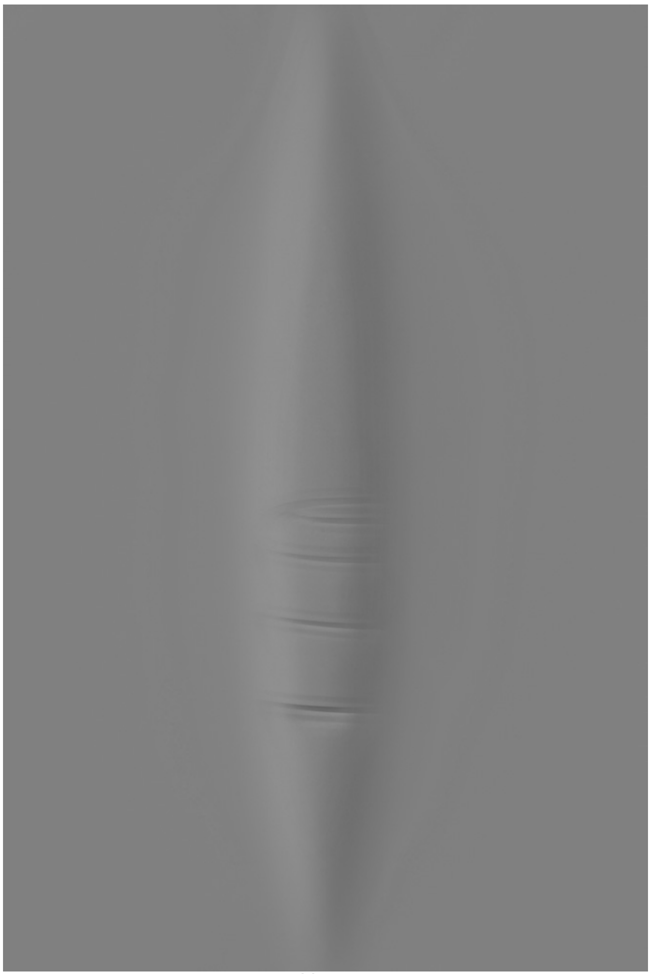

Figure 24: *SENSITIVE WALL* ^{00} $_{00}$, 2021.
Photo: David Stjernholm [embossment added].

sensitive wall ^{00} $_{00}$

SENSITIVE WALL ^{00} $_{00}$ (2021) was a very down to earth way of creating a closed off space. Only through the two slits, you could experience the space and its *ULTIMATE PHYSICAL ATOM (DE / EXCITATION)* (2021). It was also yet another reference to Duchamp's playful physics, and the theory that he in fact understood the two peepholes to *Étant donnés*, as a double-slit camera obscura. Was "The Illuminating Gas" his particles? "The Waterfall" his waves?

> "Étant Donnés: 1. La Chute d'Eau, 2. Le Gaz d'Éclairage..." which translates to "Given: 1. the Waterfall, 2. The Illuminating Gas..." Many have mused that the title evokes a logic puzzle, as if the key to deciphering the work might lie within the two visible light sources

> shining out from the assemblage—the gas lamp held by the nude, and a shimmering waterfall in the background.[204]

de/excitation

ULTIMATE PHYSICAL ATOM (DE / EXCITATION) was a way of placing de/excited atoms in the building. I used the properties of fluorescent pigment, which can be induced and excited by energy inputs of UV light. Once excited, it spontaneously de-excite, and emit light in return. The name *ULTIMATE PHYSICAL ATOM (DE / EXCITATION)* stem from *Occult Chemistry*, as it was created by enlarged black rubber floaties, painted with this fluorescent pigment. Its form resamples a Rygberg Atom (a super-excited atom). *ULTIMATE PHYSICAL ATOM (DE / EXCITATION)* became a weird cross-breed of irony and resistance, and was to be understood as neither this, nor that. Through the double-slit in the sensitive wall, its de/excitement gazed back.

touching

In relation to *STRIPPED* at Charlottenborg, as part of the public program at Art Hub Copenhagen's Off Piste series, Karen Barad gave the talk "ON TOUCHING THE STRANGER WITHIN — MATERIAL WANDERINGS / WONDERINGS,"[205] introduced and moderated by Lars Bang Larsen and myself. It was an overwhelming experience. I was super excited—the recordings of the talk, the uncontrolled vibrations of my voice in the following conversation, says it all. After a decade of reading their texts, seeking to understand their thought-forms and their impact on my life and work, search and research, it was weird and wonderful to virtually share the thick now with them. It was an online conversation in which I completely forgot my discomfort with being recorded. I was immersed in the experience of sharing the space with them. Revisiting it, I find myself in an exciting state, appearing very "naked," apropos.

> Yet pleasure persists. As the persistent supplement, even at the scene of violence, pleasure points me towards what I hope to convince you is the paradigmatic posthuman ethical

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[204] Marc Mewshaw, "Now You See Him, Now You Don't: Duchamp From Beyond the Grave," *New York Times*, September 29, 2017, https://www.nytimes.com/2017/09/29/arts/design/now-you-see-him-now-you-dont-duchamp-from-beyond-the-grave.html.

[205] Lars Bang Larsen, "Talk: Karen Barad & Lea Porsager," *Art Hub*, August 7, 2021, video, 1:12:48, https://arthubcopenhagen.net/en/media_item/talk-karen-barad-lea-porsager/.

> gesture: a paradoxical sacrifice of renunciation, the renunciation of exemption. Inaugurating procedures of nonexemption, pleasure opens me, you and this text, to forms of relationality that sometimes suspend the imperatives of trauma and the prohibitions that would protect from the assimilative touch.[206]

What touches me in relation to Barad's thinking, the cutting-together-apart of their agential realism, is how their language has a striking ability to make me shape. They rendered visible the language of particles for me, and together with the tantric text, they formed, and still forms, a vessel to create my own carnal yantras, or thought-forms. My cu^{n}t-splicing trans-formations have everything to do with forming. In fact, I said something similar to Barad in our conversation, something in line with "for me it is beyond language, I will send you a sculpture…."

so far _ summary

The prevailing wind in *STRIPPED* helped me, thank *G.O.D. [GENERATOR. ORGANIZER. DESTROYER]*, to better understand the relation between excited and exhausted states. Barad speaks about: "aerating them [.   ], so they can continue to breathe."[207] This brings me back to kundalini and my tantric practice, where *breath of fire*—the rapid, rhythmic, continuous breathing method—burns the waste out of your body/mind and strengthens your system. It is about embracing oscillation, endless movement. The inner and outer breeze I sense as I try to summaries this knot whispers that there are dimensions that escape formulation. Rewriting this knot in a moment when glooming numbers and reports about climate change reach us with increasing speed. We are still in the midst of a global pandemic and witness an unexpected supply-chain crisis worldwide. Walls are built, wars rage. I write: *Overtired and enervated by the state of the planet*. No wonder my search for excitement and my eagerness to galvanize it, showed exhaustion and de-excitement. Particles and bodies are furious in both directions. Cu^{n}t-splicing sensitizes this dynamism, triggers excited states and its inbuild exhausted states. There is a lot to be carried, and it is pretty heavy.

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[206] Weinstone, *Avatar Bodies,* 13.

[207] Barad and Gandorfer, "Political Desirings," 14–66.

Qf mass rasonance exciters

MASS RESONANCE EXCITERS (o mighty dark matter wind)

I am riding the train back from Stockholm, visualizing the space (lower floor, chamber) that I've just visited at Moderna Museet. Looking out the window, I spot a crane, my spirit animal since childhood. It's my first time seeing a real one. The rhythmic invocation of the train, its throbbing movement, puts me under a dizzying spell. Broken wind turbine blades insist on being part of the ensuing vision. I recall my "homeland," with all its rotating sensory confusion, and my childhood fear of the windmill in the garden. The morning ritual of using the window frame in my room to calibrate the angles of the turbine tower and its excited blades, making sure they were still fixed in place—whole, unbroken. Constant re/measurements, figuring out where to place my body outside the danger zone, often in the vast living room where windows unfurled from ceiling to floor. I hated the wind. I cursed the storm. I ignored the sound, the relentless sshu shu shu of the blades cutting the wind, applying pressure behind my ears with my fingers, muffling the noise. I had strange dreams of ancient bird people toppling the mill, bringing it down to earth. Hundreds of them walking down the narrow country road, carrying its broken pieces. I understood that they, too, saw it as disturbing thing. These dreams reappeared throughout my childhood in different iterations. The tower bending, the blades breaking off, the rotor running wild. A bolt of lightning. I was surrounded by an electrical field as the turbine fed the heat pump just outside my window. The gyrating sound and the breeze through the yellow-orange curtains of my room served as a constant reminder of the monstrous machine. Brutal spiritualism. An accumulation of high and low energy, just like the fits of abnormal electrical activity that transformed my brother into something alien. A convulsing, sensory disturbance that will stay with me forever. As does the total loss of consciousness that followed the seizures, the stillness. The road, which in my dreams was occupied by blade parts and feathered people, was awfully empty as I held out my small arm like a falconer, pointing towards the sound of the sirens. In a prolonged soundwave, my brother's weakened body soared with the ambulance down the road through a portal of trees. Ghugga-chugga-chugga-chugga-chugga-chugga-chugga-chugga-chugga-chugga-choo-choo energy dreams. J and I speak about space weather in a café opposite the Niels Bohr Institute in Copenhagen (he introduced me to Dark Matter Wind some years earlier). I paint icons during Easter as the lockdown keeps me away from Italy and the mountains. The mighty rushing wind arrives at Pentecost, day of first fruits, flesh unfolding upon the earth. The cunt mill purrs in tongues of fire, the mandorla breaks open, simultaneously holy and unholy, dressed and undressed. Exalted blade fatigue.[208]

https://www.cunt-splice.agency/un-dressed/#stripped+%5Bmoderna%2C+stockholm%2C+2020-2021%5D

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[208] Published by Moderna Museet as a process-text. Republished in Lea Porsager, *LEA PORSAGER [!?]* (Milan: Mousse Publishing, 2020).

Concluding [knot] VI: EXCITED ERRATA

Figure 25: Color ref. *Thought-Forms*, Purple, a.k.a. High Spirituality / Fear.

how to end—and to what end?

The twisted rope has been my tissue, my playing organ. The cu^{n}t-splicing process and its excited states reveal a deep and intimate relationship between matter and mattering, and with this, energy. Quantum and tantric systems, in all their dis/similarities, share insights into how matter and energy are intra-actively co-constituted. In many ways, my invocation has been about understanding that emission/transmission/decay of energy. Paying attention to how energies yearn to build up, and how they later vibrate as radiation. Understanding these bursts of energy and how they condense into matter. Paying attention to their sources and the way they transform, registering how energy oscillates between the visible and invisible. Carefully grasping these frenzied movements of rising and plunging. Energy is the key. Tough, weighty, intimate outrageousness has come to play such a surprising and crucial role in my work. On the one hand, there is my longing to address cosmic, global, political, scientific phenomena. On the other, there is a yearning for intimate bonds of e/motion, entanglement, sensitivity. Neither quantum physics nor tantric technology allow for detachment or distance. Energy is *sine qua non* in regard to excited states.

Through my work, I have intuitively come to understand that cu^{n}t-splicing in artmaking has to do with specific and responsive stimulations. It has to do with paying attention, not only to energy build-up, but also to decay—its exhaustion and dissolution. Exhaustion has proved to be essential to my inquiry. Using Barad as my main source in the formation of thought-forms has guided me in creating my own situated, e/motional practice. A practice that in no way carries the intellectual ballast of Barad, but nevertheless is in the risky business of manifesting matter, attempting to *make sense*. Cu^{n}t-splicing is not a static figuration, never a settled matter but an innately unstable trans/figuration.

cu^{n}topology

The practical aspect of cu^{n}t-splicing excludes the possibility of, let say, writing alone. The process itself speaks in tongues. Untranslatable in conventional language. Cu^{n}t-splicing accumulates sensations—harnesses and contains them. It is not necessarily a warm and welcoming container. On the contrary, it might appear hard, heavy, even distant. It avails itself as a forever silent vernacular of un/acceptable, un/bearable, un/touchable matter(s). For good or bad, cu^{n}t-splicing speaks carnally. A blasphemous weave of connections born from the unsettled/unsettling attraction and repulsion between spirituality and science. Cu^{n}t-splicing is, to put it mildly, a troubled tongue. Cu^{n}t-splicing is also about a thin-skinned transportation, in two or more directions. In cu^{n}t-splicing, I argue that irreverent, double-tongued play has the potential to galvanize excited states, to make *avail-able*. Much like unholy instances of glossolalia blurting out multitudes of bizarre revelations, excitation is never a fixed figure—it is an elevation of energy, a perverse and transformative process of radiation and decay. Cu^{n}t-splicing practices can best be thought of as vessels of ambiguity, a joining of spheric and fleshy matters, simultaneously dressed and undressed utterances. Never done or undone.

Barad's explicitly political particles, Lozano's vulgar tools, Duchamp's playful physics, Genesis Breyer P-Orridge's lustful and dirty sigils, and theosophy's high-spirited thought-forms all share an approach in which physics facilitates expansions and openings. Their different yet shared creative and radical sensibilities have manifested in world-making, form-building thought-forms, all of them essential to my own artistic fabrications. Barad states that "not all the entanglements matter equally or in the same way."[209] It is crucially important to engage deeper, to trace the specific entanglements at play. To trace the coiled threads inside the rope that informs this invocation and has resulted in so many different artworks. Barad is very clear in their insisting on justice, as they write: "Tracing the entanglements is essential to facing questions of justice."[210] The process is not something we will ever be done with, it is an "infinite task."[211] The concept of *adjustment* might be crucial, a term Michael Marder ties to the concept of justice—understood as an active process of attunement. Kundalini practice has everything to do with adjustment, and with drawn-out stamina. Cu^{n}t-splicing's queer-ness and perverse-ness has everything to do with suspended-ness. A commitment to being hung—to stay with the tension. Cu^{n}t-splicing, in short, demands its own kind of stamina, from the Latin plural of *stamen,* "thread of life spun by the Fates."[212]

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[209] Barad and Gandorfer, "Political Desirings," 33.
[210] Barad and Gandorfer, 33.
[211] Barad and Gandorfer, 33.
[212] "Stamina," *Merriam-Webster*.

outrageous intimacy

How does the process of cu^{n}t-splicing galvanize excited states—and the perversion inherent in both quantum and tantric systems? And, how can these paradoxical states be activated in artmaking—and to what end?

In trying to deal with these questions, I have come to understand a crucial aspect of cu^{n}t-splicing: *outrageous intimacy.* A strange path to touching the stranger within. I see how my works crave to *make intimate sense* in a foreign substance. Strenuous abstractions are probably at the core of cu^{n}t-splicing. Continuous trans/formation—coiling, stretching, squeezing, and bending. The topology of cu^{n}t-splicing—or more appropriately, *cu^{n}topology*—is that of spooky sensitizations and hard-core intimacies. Closing holes, opening holes, cutting (cunting)/ splicing, passing through itself.[213]

Cu^{n}topology has rendered itself more and more visible in my practice, taking shape as ruminations in my *so-far summaries*. True to topology, the whole figure never reveals itself—different works show different aspects—but its dynamism moves within a shared circuit, re/pulse or e/motion. *GRAVITATIONAL RIPPLES* touched upon earth-bound wave excitation and its cosmic gravitational kin. *HORNY VACUUM* touched upon the neutrino ghost particle, horn(y) massiveness and nearly nothingness. *STRIPPED* touched upon energy, sustainability, wind technology—a perverse breeze and a spirited rush.

Cu^{n}topology, it seems, is closeness at a distance. A strange and paradoxical flavor of intimate distance. To write about cu^{n}t-splicing and its excited (and exhausted) states has brought my awareness to matters of intimacy. I came to better understand my longing for weighty stuff. Bulky items, seemingly dead, hold vibrating life. It is within the totality of a phenomena, no matter how cosmic in its proportions, that creation and intimacy are suspended. And yes, cu^{n}t-splicing's particular boldness regarding promiscuous play with quantum and spiritual matters is in its lust for weird and troubled intimacies. Friction heats everything up. This "hot" dynamism sets in motion a chain reaction. A movement spanning from ecstatic to traumatic, the full spectrum. The particularity of cu^{n}t-splicing lies in its pull towards the wounded aspects of excitement, which differs from the control and dominance inherent in occult sigilization and from the romantic holisms of quantum mysticism. The act of cu^{n}t-splicing does not represent a straight way forward. It is not an end in itself, a set of truths, a new doctrine. Its spin is a raw and troubling ever-expanding tension—a tension that needs to be met with devotion. Call it an affinity for the downfall, the radiation, the decay. Availing excited states of their perversion is to stay with the trouble, feel its intricate movements and entangled attempts to reach out. In a way, cu^{n}t-splicing seeks to anchor the unsettled in sensitized thought-forms.

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[213] Here I am close to the description of topology, though this figuration is fleshier….

In/finite potential manifested as very temporal, context-sensitive thought-forms. Outrageous intimacy with matter and meaning. Cu^{n}topology work is endlessly involuted and occulted in so many ways that I lose track. Excited and exhausted states swirl around inside of it and inside of me this very moment. I am touched by everything this invocation has brought about in my work and in my life. There is fury and warmth to this peculiar knot of e/motion—a restless, continuous trans/formation. It is ongoing. It folds its surrounding into it. So, while the planet is burning, literally, I hope that the fire siren reaches the knot with trans-formative energy. I hope it ignites not only exhausted states but also excitement, a willingness to come close together, promiscuously, and give rise to more gracious and outrageous intimacies with ourselves and other worldly-or-not agencies.

Appendix [knot] VII

Figure 26: Color ref. *Thought-Forms*, mud, a.k.a. Selfishness.

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selected works/exhibitions

LEAP—The Awakening of the Dark Muses (2008)
I.S.G. = L.P. #1 | S.B.B. = L.P. #2 | M.B.H. = L.P. #3 | M.B. = L.P. #4 A.M.V.L. = L.P. #5 | S.C.R.A. = L.P. #6 | J.A. = L.P. #7 (Seven framed photographs, each 36 x 39 cm); *LEAP* (Double-screen, 16mm film transferred to video, duration: 14 min); Two framed text panels (each 155 x 60 cm).
Exhibitions: *ENTER*, Brandts, Odense, DK, 2008; *Rundgang*, Städelschule, Frankfurt am Main, DE, 2009; *Con Amore—Leif Djurhuus Samling*, ARoS, Aarhus, DK, 2011.

ANATTA EXPERIMENT (2012)
The Multi-Breasted Monstrosity (Oak floor, approx. 900 x 300 cm); *Ova and Strukturmutter* (Text panels); *Harald Szeemann's Monte Verità Poster* (Original poster, framed); *Lebensreform* (Video, duration: 24:24 min).
Exhibitions: dOCUMENTA (13), Karlsaue Park, Kassel, DE, 2012, curated by Carolyn Christov-Bakargiev; *Female Power,* Museum voor Moderne Kunst, Arnhem, NL, 2013; *Believers,* Varbergs Konsthall, Varberg, SE, 2013, curated by Frida Cornell; *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, Den Frie, Copenhagen, DK, 2014.

FOOD FOR THE MOON—Sluggish and Well-lubricated (2013)
Kundabuffers (Nine bronze sculptures, each approx. 21–80 cm); *KARNAK / Slug's Cradle—134- channeled Copper Shock Transmitter* (134 copper rods suspended from the ceiling, each approx. 300 cm); Rope (77 m); *Woolly Brain 1/3, 2/3, 3/3* (Rolled-up wad of wool and sheepskin and copper rod); *Electrified Moon and Mating Slugs/ Kundalini Rising* (Two videos playing on two iPod Touch mounted on two copper rods); *Friendly Advice and Slug Magick* (Text printed on two banners, each 440 x 190 cm). Collection of Henie Onstad Kunstsenter, Høvikodden, NO.
Exhibition: *FOOD FOR THE MOON —Sluggish and Well-lubricated*, Henie Onstad Kunstsenter, Høvikodden, NO, 2013, curated by Milena Høgsberg.

HOW TO USE AND PROGRAM T–F (2013)
T–F 1 (Six framed photographs, each approx. 80 x 49 cm, placed on aluminum blocks, each 90 x 132 cm); *T–F 2* (Twelve copper plates, each 30 x 60 cm); fourteen unframed photographs laid out on copper plates, glass on top; *T–F 3* (Seven bronze "boomerangs," each 51 x 15 x 7 cm, and three steel "bullets," each 26 x 9 cm); Video (duration: 30 min); Wall text. Supported by the Danish Arts Foundation. Collection of Sorø Kunstmuseum, Sorø, DK.
Exhibitions: *How to Program and Use T–F*, Fotografisk Center, Copenhagen, DK, 2013, curated by Kristine Kern; *Ritual Room*, CAC Contemporary Art Centre, Villnius, LT, 2013, curated by Ūla Tornau and Asta Vaičiulytė; *Sketch for a new world—recent acquisitions*, Sorø Kunstmuseum, Sorø, DK, 2016.

#THoTH_LoPLoP_bed (The Avian Menace: Masturbatory Powertool for Levitation and Absorption into Foam) (2016)
Eleven foam mattresses (each 200 x 60 x 7 cm); Video (duration: 12 min); Feathers; Aluminum; Website.
Exhibitions: *FLUID PHOSPHORESCENCE*, Residency Unlimited, New York, US, 2015; *Den Frie Udstilling, Copenhagen*, 2015.

THOUGHT-FORMS (2015)
Thought-forms (Thirty-five watercolors, each 18 x 27 cm). Supported by the Danish Arts Foundation.
Exhibitions: *14th Istanbul Biennial: SALTWATER: A Theory of Thought Forms*, Istanbul, 2015, drafted by Carolyn Christov-Bakargiev; *Intention to Know: The Thought Forms of Annie Besant*, Rebuild Foundation, Chicago, 2015–16, drafted by Carolyn Christov-Bakargiev in alliance with Theaster Gates; *COLORI. Emotion of color in art*, Castello di Rivoli, Torino, 2017, drafted by Carolyn Christov-Bakargiev, Marcella Beccaria, Elena Volpato, and Elif Kamisli. The paintings are in the life-long care of Carolyn Christov-Bakargiev.

SPIN Φ (2015)
Sigil: #H (Three steel beams); *Snap: #SlitUnslit #MerkelAnaglyph* (Framed photo with wall mounting and wool, 21 x 29.7 cm); *Spooked Atoms: #FlaredBells* (Three Styrofoam and stainless steel forms, each Ø40 cm); *#MasturbatoryPowertools* (Four daybeds in stainless steel and wood with plastic-covered foam mattresses); *Post-host: H@t* (anaglyph 3D animation, duration: 3 min); *Telepurrtations: #Merkel #Bohr #Besant #Blavatsky* (anaglyph 3D animation, duration: 25 min); *Unsure atoms: #maybes* (Four bent and cut massive bronze poles, each 300 cm). Supported by the Danish Arts Foundation.
Exhibitions: *SPIN Φ*, Overgaden, Copenhagen, DK, 2015; *Ring-Pass-Not*, Göttingen Kunstverein, Göttingen, DE, 2015, curated by Kordula Fritze-Srbic.

E(AR)THERIC SLIME ~ POST-OP (2016)
1000 Sets of Rin-No-Tama Balls ~ Beaming Eyeballs (2,000 stainless steel balls and silicone strings, each Ø3.5 cm); *QUEEN bed* (Painted foam mattress, plywood, 7 x 190 x 70 cm); *Disrupted E(ar) thereal Fantasy: honey~moon* (3D animation, duration: 13 min); *Blue Structure w/ Wax Slits ~ BIRD w/ WarmWetWound* (Painted wood, string, and beeswax, 15 m x 34 cm); *#QUEENBOYCOTT* (Printed text poster, 61 x 42 cm). Supported by the Danish Arts Foundation.
Exhibitions: *E(AR)THERIC SLIME ~ POST-OP*, Brandts, Odense, DK, 2016, curated by Anna Krogh; Rolando Anselmi gallery, Berlin, DE, 2017; *Cosmological Arrows*, Bonniers, Stockholm, SE, 2019, curated by Caroline Elgh Klingborg.

E(AR)THERIC SLIME ~ PRE-OP (2016)
Twenty-two Ground Protection Mats ~ ET (Twenty-two iron ground protection plates, each 300 x 200 x 1.5 cm); *Wax Slits ~ WarmWetWound* (Wood covered in beeswax, 150 x 50 x 4 cm); *Fifty-six Mattresses ~ Space-time Foam* (Fifty-six painted foam mattresses, each 200 x 60 x 7 cm); *Organ of Balance: Left Ear Particle I, II, III* (Wood painted with metallic paint, 50 x 72 x 53 cm, 91 x 18 x 16 cm, and 45 x 16 x 16 cm); *Organ of Balance: Right Ear Particle I, II* (Wood painted with metallic paint, 44 x 54 x 30 cm and 57 x 29 x 8 cm); *Earplug I, II, III* (Wood painted with metallic paint, 35 x 8 x 8 cm, 36 x 7 x 7 cm, and 36 x 7 x 7 cm); *#ET* (Printed text poster, 61 x 42 cm). *Fifty-six Mattresses ~ Space-time Foam* and *Organ of Balance* reside in the collection of ARKEN Museum of Modern Art, Ishøj, DK.
Exhibition: NILS STÆRK, Copenhagen, DK, 2016; ARKEN Museum of Modern Art, Ishøj, DK.

VULGUS, later VULGUS (licking concrete / lickimg concrete) (2016–20)
137 pieces of wood (covered in latex with pigment, variable sizes).
Exhibitions: *Eksperiment 111*, KØS Museum of Art in Public Spaces, Køge, DK, 2016, curated by Christine Buhl Andersen; *Freedom is outside the skin*, Kunsthal 44 Møen, Askeby, DK, 2020, curated by South into North.

GRAVITATIONAL RIPPLES (2018)
Memorial. Permanent earth-piece. (Soil, vegetation, bronze, and steel). Located at Djurgården, Stockholm, SE. Inaugurated in 2018. The memorial was commissioned by Public Art Agency Sweden and The National Property Board of Sweden and developed in collaboration with the Royal Djurgården Administration. The memorial is owned and managed by the National Property Board of Sweden. *GRAVITATIONAL RIPPLES* was developed together with a small team of three friends-collaborators-thinkers-makers: Søren Assenholt, Rasmus Strange Thue Tobiasen, and Synnøve B. Brøgger.

HORN(Y) PRESSURE - copper plate / hard ground on spiral mattress / etched / pointed needle on matrix / steel-facing / sludgy stratum of fifty-fifty canine red and geranium red / blind embossing (2019)
Chalcography (48.5 x 69.5 cm), printed on Sommerset White Satin (300 gr.) by Printers Proof, edition of 18. Commissioned by Den Danske Radeerforening.

THE EMPTY SET (2019)
Text piece. Artist absent. Exhibition: *The End of the World*, *14th Media Art Biennial*, Santiago, Chile, 2019, curated by Enrique Rivera.

DIRTY GHOST OF E (2019)
Pale silicone sheet mounted on wall with metal brackets (230 x 24 cm).
Collection of National Gallery of Denmark (SMK), Copenhagen, DK.

PAULI'S DREAM BED— miniature neutrino horns on hotbed (2019)
Hotbed (Stainless steel and ash wood, 200 x 200 cm); Four miniature neutrino horns (Stainless steel, approx. 15–30 cm). Exhibition: *Cosmic Existence*, Den Frie, Copenhagen, DK, 2019.

FEMI HORN [MORE AND MORE GHOSTS CUM INTO THE VACUUM] (2020)
Stainless steel horn (300 cm). Exhibition: *Den Frie Udstilling*, Den Frie, Copenhagen, DK, 2020.

CØSMIC STRIKE (2018)
Tired Tantric Experiment (Double-channel 3D video w/sound, duration: 62 min); *Third-eye Gadget (*Anaglyph 3D paper glasses with color filter red, cyan, and purple); *Sushumna Nadi Avatar a.k.a. tØØ straight thrØugh deep cØrrØding cØrridØrs* (Original neutrino horn from CERN's storage facility, stainless steel, 325 x Ø70 cm). *#masturbatøry_pØwertØØl* (Foam mattress daybed, stainless steel, silicone cover, 32 x 80 x 212 cm). *CØSMIC STRIKE* was developed as part of the Collide International Award, a partnership program between Arts at CERN and FACT, and was co-produced by ScANNER. Lea Porsager was artist in residency at CERN in 2018. Supported by the Danish Arts Foundation. Collection of National Gallery of Denmark (SMK), Copenhagen, DK.
Exhibitions: *[WEAK] FORCE*, Museum of Contemporary Art, Roskilde, DK, 2019, curated by Birgitte Kirkhoff Eriksen and Magnus Kaslov; *Broken Symmetries*, FACT (Foundation for Art and Creative Technology), Liverpool,

UK, 2018, curated by Mónica Bello and José-Carlos Mariátegui. The exhibition has toured to CCCB (Centre de Cultura Contemporània de Barcelona), Barcelona, Spain, as *Quan- tum*; le lieu unique (Center for Contemporary Culture)—Nantes as *Quantica: In Search of the Invisible*; iMAL (interactive Media Arts Laboratory) Brussels, Belgium; and to the National Taiwan Museum of Fine Arts, Taichung, Taiwan, and Kumu, Tallinn, Estonia as *Broken Symmetries*.

HORNY VACUUM (2019)
HORNY VACUUM (Anaglyph 3D animation, duration: 31 min); *Third-eye Gadget* (Custom anaglyph 3D glasses); *Shimmering Horns* (Three telescopic neutrino-horns in stainless steel, 300 x Ø20 cm, 300 x Ø18.4 cm, and 170 x Ø14.5 cm); *THE BULGING TUBES EASILY TURN FLACCID* (Two red inflatable Öko Tech Tube Walls, each 10 m x Ø75 cm); *Neutrino Kangling* (Walrus baculum/dickbone); *HORNY VACUUM* (Framed text with wall mounting and wool); *LEFT-HANDED INCIDENT WHERE ERRORS IN THE PRINTING PROCESS TURNED EVERYTHING PURPLE* (Purple wall paint and purple milk windows). Commissioned by the New Carlsberg Foundation, collection of Museum of Contemporary Art, Roskilde, DK. Exhibition: *[WEAK] FORCE*, Museum of Contemporary Art, Roskilde, DK, 2019. Supported by The Danish Arts Foundation.

STRIPPED (2020–21)
G.O.D. [GENERATOR. ORGANIZER. DESTROYER] (Three windmill blades, each 19.04 m, cut up in five pieces); *FULL OF BEANS* (One beanbag fourth blade, yellow mesh, 19.04 m); *MIGHTY RUSHED EXPERIMENT* (Video/3D animation w/sound, duration: 11 min); *BARE EXCITATION* (Prayer wheels/wheels of fortune with ten small, magnetic sculptures mounted on an aluminum frame, 277 x 175 x 100 cm); *GLOSSOLALIC ICU*^{n}*TS I–X* (Ten icons; wood, egg, soil, gold, each 28 x 21 cm); *O LICK FORK* (Aluminum thing, 199 x 30 x 81 cm); *CALIBRATION CROSS* (Wood and paint, 186 x 186 x 13 cm); *BLATIGUE [RISØ]* (Video loop). Commissioned by Moderna Museet, Stockholm. 3D animation supported by the Danish Arts Foundation. Exhibitions: *STRIPPED*, Moderna Museet, Stockholm, SE, 2020–21; Kunsthal Charlottenborg, Copenhagen, DK, 2021.